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SALE NUMBER 4200

FREE PUBLIC EXHIBITION

From Saturday, November 2, to Time of Sale
Weekdays 9 to 6 · Sunday 2 to 5

· · ·

PUBLIC SALE

Saturday, November 9, at 2 p. m.

· · ·

EXHIBITION & SALE AT THE

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
30 East 57th Street
New York City

· · ·

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET · H. E. RUSSELL, JR.

1935

Fine French and English Furniture

Important Bronzes

A HOUDIN "SABINE" BUST · RODIN & BARYE WORKS
THREE REMINGTON EQUESTRIAN GROUPS
SOLD BY ORDER OF THE NOTED EXPLORER
HAROLD McCRACKEN

Valuable Brussels and Aubusson Tapestries

A RARE TOURNAI LATE GOTHIC MILLEFLEURS PANEL

ORIENTAL RUGS · ARMS AND ARMOR
MEZZOTINTS · EARLY FABRICS
CHINESE PORCELAINS

PROPERTY OF THE ESTATE OF THE LATE

EMMA ROCKEFELLER McALPIN

Sold by Order of the Executors

COLLECTION OF THE LATE

JOHN R. THOMPSON OF CHICAGO

PROPERTY OF

ALBERT ROSENTHAL

WITH ADDITIONS

Public Sale: November 9 at 2 p.m.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
1935

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale

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SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
30 EAST 57TH STREET · NEW YORK

Telephone PLAZA 3-1269 *Cable* ARTGAL *or* ANDAUCTION

HIRAM H. PARKE . *President*

OTTO BERNET . *Vice-President* ARTHUR SWANN . *2nd Vice-President*

AFTERNOON SESSION

Saturday, November 9, 1935, at 2 O'Clock

CATALOGUE NUMBERS 1 TO 231 INCLUSIVE

COLORED MEZZOTINT AND AQUATINT ENGRAVINGS

1. TWO MEZZOTINTS IN COLORS
S. Arlent-Edwards, after Lawrence and Gainsborough
Julia MacDonald, after Lawrence; and Mrs. Richard Sheridan, after Gainsborough. Small folios, printed in colors, good impressions; signed artist's proofs. Framed. (*McAlpin*)

2. TWO MEZZOTINTS IN COLORS
S. Arlent-Edwards, after Romney and Lawrence
Mrs. Wells, after Romney; and Miss Farren, after Lawrence. Small folios, printed in colors, fine impressions; signed artist's proofs. Framed. (*McAlpin*)

3. TWO MEZZOTINTS IN COLORS
S. Arlent-Edwards, after Hoppner and Romney
Miranda, after Hoppner; and The Parson's Daughter, after Romney. Small folios, printed in colors, good impressions; signed artist's proofs. Framed. (*McAlpin*)

4. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Reynolds*
Miss Ann Bingham. Medium folio, printed in colors, brilliant impression; signed artist's proof. Framed. (*McAlpin*)

5. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Romney*
Mrs. Davenport. Medium folio, printed in colors, fine impression; signed artist's proof. Framed. (*McAlpin*)

[NUMBER 7]

[NUMBER 6]

6. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Van Dyck*
William, Prince of Orange. Folio, printed in colors, fine impression; signed artist's proof. Framed. (*McAlpin*)

60-

[See illustration]

7. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Nattier*
Princess Marie Louise. Folio, printed in colors, fine impression; signed artist's proof. Framed. (*McAlpin*)

50-

[See illustration]

8. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Gainsborough*
The Duchess of Devonshire. Folio, printed in colors, good impression; signed artist's proof. Framed. (*McAlpin*)

9. MEZZOTINT IN COLORS *S. Arlent-Edwards*
Young Man at Prayer. Folio, printed in colors, fine impression; signed artist's proof. Framed. (*McAlpin*)

10. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Grenze*
Sympathy. Folio, printed in colors, good impression; signed artist's proof. Framed. (*McAlpin*)

11. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Gainsborough*
Lady Sheffield. Folio, printed in colors, fine impression; signed artist's proof. Framed. (*McAlpin*)

12. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Reynolds*
Lady Spencer. Medium folio, printed in colors, fine impression; signed artist's proof. Framed. (*McAlpin*)

13. PAIR MEZZOTINTS IN COLORS *S. Arlent-Edwards, after Lancret*
The Music Lesson and The Garden Party. Folios, printed in colors, good impressions; signed artist's proofs. Framed. (*McAlpin*)

14. PAIR MEZZOTINTS IN COLORS *S. Arlent-Edwards, after Gainsborough*
Mrs. Douglas and Mrs. Roberts. Folios, printed in colors, good impressions; signed artist's proofs. Framed. (*McAlpin*)

15. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Ghirlandaio*
Baptista Tornabuoni. Folio, printed in colors, good impression; signed artist's proof. Framed. (*McAlpin*)

16. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Raeburn*
Mrs. Hamilton. Folio, printed in colors, fair impression; signed artist's proof. Framed. (*McAlpin*)

[NUMBER 17]

17. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Lawrence*
The Calmady Children. Folio, printed in colors, brilliant impression; signed artist's proof. Framed. (*McAlpin*)

130

[See illustration]

18. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Rembrandt*
Saskia. Folio, printed in colors, good impression; signed artist's proof. Framed. (*McAlpin*)

140

19. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Frans Hals*
Man with a Lute. Folio, printed in colors, fine impression; signed artist's proof. Framed. (*McAlpin*)

40-

20. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Romney*
Patience. Medium folio, printed in colors, good impression; signed artist's proof. Framed. (*McAlpin*)

35-

21. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Gainsborough*
Lady Hallet. Folio, printed in colors, brilliant impression; signed artist's proof. Framed. (*McAlpin*)

37.50

22. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Watteau*
Summer. Folio, printed in colors, fair impression; signed artist's proof. Framed. (*McAlpin*)

30-

23. MEZZOTINT IN COLORS *S. Arlent-Edwards, after Gainsborough*
The Duke and Duchess of Cumberland ('The Walk'). Folio, printed in colors, fair impression; signed artist's proof. Framed. (*McAlpin*)

40-

24. MEZZOTINT IN COLORS *H. T. Greenhead, after Romney*
Molly. Folio, printed in colors, fine impression; signed artist's proof. Framed. (*McAlpin*)

30-

[NUMBER 25]

25. SET OF FOUR COLORED SPORTING AQUATINTS

T. Sutherland, after H. Alken

Newmarket, Training; Ipswich, Weighing In; Ascot, Preparing to Start; and Epsom, Running. Medium folios, of panorama shape, margins trimmed to engraved surface, printed in colors, and carefully retouched with brushwork. Parcel-gilded frames. (*Thompson*)

[See illustration of two]

26. PAIR STIPPLE ENGRAVINGS IN COLORS

After F. Wheatley and Sir William Hamilton, R.A.

The Return from Shooting, after F. Wheatley, R.A.; and The Return from Coursing, by Anthony Cardon, after Hamilton. Folios beautifully colored by hand, with good margins. Gilded frames. (*Thompson*)

27. THREE COLORED SPORTING ENGRAVINGS
Epsom Races, by Smart & Hunt, after J. Pollard; the Royal Mail Preparing to Start, by Rosenberg, after Pollard; and The Turnpike Gate, by J. Harris, after C. C. Henderson. Folios, the first two late impressions. Framed. [Lot.]

40 -

28. SET OF FOUR COLORED SPORTING ENGRAVINGS
Reeve, after Dean Wolstenholme
Fox hunting series. Good impressions, printed in colors and carefully retouched with brushwork. Small margins. Framed. (*Thompson*)

[See illustration of one]

[NUMBER 28]

29. Liver Red Coupe *Yung Chêng*
Shallow bulbous writer's coupe with wide orifice, the exterior clothed in a fluctuating liver red glaze warming to rose red and finely uniform in texture. Has stand. *Diameter, 5 inches*

30. Blue and White 'Soft Paste' Porcelain Jar *Yung Chêng*
Small gallipot, painted in fine shades of cobalt blue upon white with branches of the *san kuo,* or Three Fruits, between collars of *ju-i* leafage; chipped. Has cover. (*West*) *Height, 5¾ inches*

31. Peachbloom Hemispherical Writer's Coupe
K'ang-hsi or Early Yung Chêng
Domical coupe with small mouth, slightly nicked, invested with a mottled strawberry pink glaze pitted with flecks of white. Has stand.
Diameter, 5 inches

32. Two Blue and White Porcelain Gift Jars *K'ang-hsi*
Cylindrical jar reserved with panels of utensils and a basket of flowers in a cobalt blue ground, the cover repaired; and ovoid jar reserved with quatrefoil panels of children playing, in a cobalt blue ground reserved with plum blossoms. (*West*) *Heights, 6½ and 8 inches*

33. Two Ting Yao Bowls *Sung*
One in plain ivory ware with metal rim; the other in deeper ivory, beautifully modeled beneath the glaze in slight relief with flying *fêng huang* birds amid peonies and scrollings of foliage.
Diameters, 7¾ inches

34. Two Blue and White Ovoid Vases *K'ang-hsi*
Slender vase with small mouth, decorated in deep underglaze cobalt with collars of floral lappets about the neck and base, between which are four sprigs of lotus. Have covers and stands. (*McAlpin*)
Heights, 8¾ and 9¾ inches

35. Famille Rose Ginger Jar *Yung Chêng*
Ovoglobular jar painted with a cluster of pink and aubergine lotus, and pink peonies and yellow magnolias, with green foliage. Has cover and stand. (*McAlpin*) *Height, 8¼ inches*

36. Bottle with Molded Imperial Dragon Decoration *Ch'ien-lung*
Globular bottle with tall neck, coated with a mirror black glaze, reserved with a decoration molded in relief of an Imperial dragon in red and white pursuing the flaming jewel above pale green waves. (*McAlpin*) *Height, 12¼ inches*

[37] [38] [39]

37. Mirror Black Beaker-form Vase *K'ang-hsi*
Baluster-form body with high beaker-shaped neck flaring into a wide mouth, the exterior coated with an unctuous glossy black glaze, finely
175 – pitted in the texture of a young orange. (*McAlpin*)
Height, 17¼ *inches*

[See illustration]

38. Important Lang Yao Vase *K'ang-hsi*
Tall, slender baluster-form vase with high shoulder and incurvate neck, the vase flaring lightly at the foot; coated with a *sang de boeuf* glaze of the color of rich coagulated blood, lightening towards the foot and
300 – mouth into areas of watery green plasma, making visible the natural crackle. Rim repaired. (*McAlpin*) *Height,* 18¼ *inches*
From P. Jackson Higgs, New York

[See illustration]

39. Mirror Black Rouleau Vase with Etched Decoration
K'ang-hsi
375 – Club-shaped vase with cylindrical neck lightly molded with a ring, and flaring into a cylindrical lip; coated allover with a glossy mirror black glaze lightly etched with panels of bamboo, flowering shrubs, and utensils. (*McAlpin*) *Height,* 18¾ *inches*

[See illustration]

[40] [41] [40]

40. Pair Rose-verte Tall Vases *Yung Chêng*

Vase of unusual shape, with very slender skittle-form body having a high flaring neck, and short expanding foot. The body is painted with the figures of two *mei jên* in robes of rose, yellow, green, and aubergine in a boat upon the heavenly lakes, the green waters studded with pink lotus flowers, and a crane flying overhead amid the clouds. Around the foot is painted a collar of *mei hua* blossoms finely sketched in iron red. One with age crack, one repaired at foot. (*McAlpin*)

Height, 17½ *inches*

[See illustration]

41. FAMILLE VERTE CLUB-SHAPED VASE *K'ang-hsi*
Rouleau vase with ring-molded cylindrical neck and high lip, beautifully painted in the *famille verte* enamels with the figure of a mandarin attended by three warriors and a servant upon the terrace of a summer palace, sending forth his banner-bearer upon an embassy; outside is an exquisite landscape of woods and rockery. About the neck are painted four long Shou in overglaze blue. (*McAlpin*) *Height,* 18 *inches*
From P. Jackson Higgs, New York

[See illustration opposite]

42. FAMILLE VERTE PERSIAN-FORM VASE *K'ang-hsi*
Pear-shaped body with wide flaring mouth, on high expanding foot. Decorated around the lower body with lappets of chrysanthemums and peonies in an iron red ground, the neck with a floral border from which depend four yellow *t'ao t'ieh* heads with golden rings in their mouths. (*McAlpin*) *Height,* 15½ *inches*

43. GROUP OF THREE SAN TS'AI STATUETTES *Ming*
Figure of the Buddha, seated on a lotus which rests on a stand upborne by human figures. The glazing is in green and aubergine, the deity's upper body and his arms being left in the unglazed biscuit. (*McAlpin*) *Heights,* 11½ *and* 12¼ *inches*
Collection of Ton-Ying & Co., American Art Association, 1927

44. WU-TS'AI TEMPLE VASE WITH COVER *Wan Li*
Painted green, red, yellow, and underglaze cobalt with *Fu* lions amid scrolling green stems of red peonies, with collars of formal ornament about the neck and foot. (*Thompson*) *Height,* 14½ *inches*

[See illustration on page 46]

45. FIVE-COLOR TEMPLE VASE WITH COVER *Wan Li*
Decorated in green, red, yellow, aubergine, and underglaze cobalt with hanging vines and leafy trees amid rockery; about the shoulder, a band of red peonies beneath a collar of sawtooth ornament. Repaired. (*Thompson*) *Height,* 16¼ *inches*

[See illustration on page 47]

46. PAIR FIVE-COLOR BALUSTER VASES *Wan Li*
Painted on a white ground in green, red, yellow, aubergine, and underglaze cobalt with ferocious dragons pursuing the flaming jewel amid clouds. One chipped, one repaired. (*Thompson*) *Height,* 13 *inches*

47. TWO CELADON VASES *Ch'ien-lung*
Small two-handled pear-shaped bowl of *ko yao;* and large pilgrim bottle in celadon ware with molded decoration of peony scrolls. [Lot.]
Heights, 4 *and* 19½ *inches*

48. PAIR TIBETAN BRONZE GROUPS *XVII-XVIII Century*
Standing figures of ryots wearing loose wrappers, hair dressed in topknots, and carrying vases of lotus upon their shoulders; holding a *ju-i* sceptre, and ink brush, respectively. *Heights,* 12 *and* 12½ *inches*

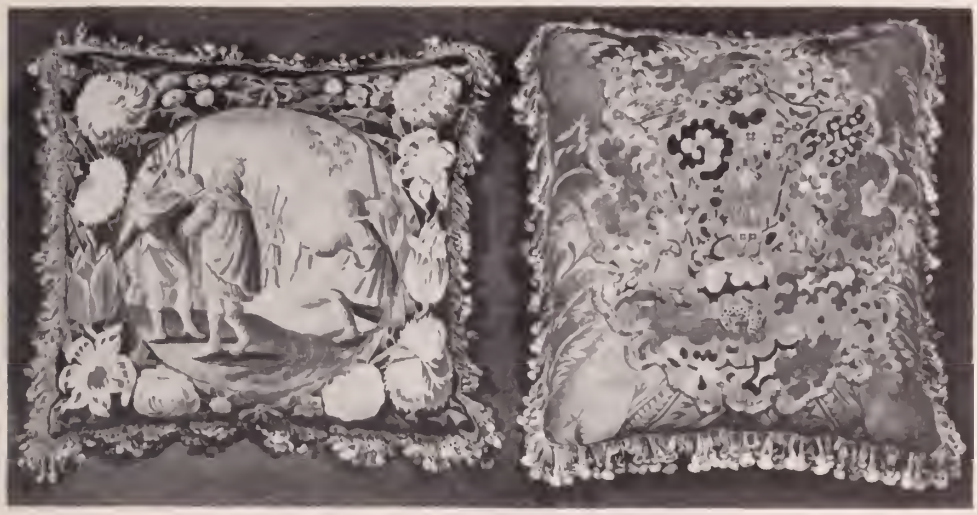
49. PARCEL-GILDED BRONZE KORO *XVII Century*
Quadrangular bowl, the sides chiseled with dragons and other monsters amid waves, and with two *t'ao t'ieh* ring handles; the cover elaborately pierced with dragons amid clouds; the animals picked out in gilded relief. Has stand. (*McAlpin*) *Height,* 7 *inches*

50. SOOCHOW JADE GARNITURE
Comprising: inkbox, shallow bowl, writer's coupe, covered rouge box, paperweight, and miniature scroll, all engraved with calligraphy. In green 'soft' jade. [Lot.]

VELVETS AND EMBROIDERIES OF THE XVI AND XVII CENTURIES

51. SILVER- AND SILK-EMBROIDERED BORDER *French, XVII Century*
Worked with large peonies and convolvulus, fruit and grapes, in shaded silks, interspersed with huge silver shell motives; two pieces. (*McAlpin*) *Total length,* 5 *feet* 2 *inches; width,* 11 *inches*

52. CRIMSON VELVET AND APPLIQUÉ EMBROIDERY CUSHION
Italian, XVI-XVII Century
In fine Genoese ruby velvet of the seventeenth century, *appliqué* with a panel worked with Renaissance scrollings of lilies in yellow silk, centring a vase. (*Thompson*)



[NUMBER 53] [NUMBER 54]

53. RARE MORTLAKE TAPESTRY CUSHION *XVII Century*
Beautifully woven on a midnight blue ground with a garland of roses, tulips, peonies, hydrangeas, and other flowers, surrounding a circular medallion depicting David appearing before Saul after the death of Goliath, with a body of spearmen in the background. Woven in the finest wools, lavishly enriched with silk. (*Thompson*)

[See illustration]

54. SKY BLUE DAMASK AND PETIT POINT CUSHION
French, XVII Century
A cartouche of the finest wool and silk *petit point,* worked with three *chinoiserie* figures and exotic birds, amid fantastically shaped and colored foliations in a sky blue ground; mounted on sky blue silk damask of the period. (*Thompson*)

[See illustration]

55. APPLIQUÉ-EMBROIDERED RUBY VELVET TABLE RUNNER
Spanish, XVII Century
Dark wine red velvet crossbanded with silver galloon, and centred with a narrow panel with six gold and silver embroidery *appliqués* with figures of saints and vases of flowers. (*Thompson*)
Length, 6 feet 11 inches; width, 21 inches

56. Silk-embroidered Crimson Moiré Armorial Antependium
Florentine, circa 1600

Exquisitely worked in blue, green, yellow, tan, rose, and white silks with a stellate floral medallion centred with an escutcheon, and flanked by two baskets of flowers supported on leaf-scrolled plinths, festooned and entwined with blossoms. *Length,* 8 *feet* 6 *inches; depth,* 34 *inches*

57. Gold-embroidered Ruby Velvet Table Cover
Italian, XVI Century

In fine Renaissance velvet with the patina of age, centred with a narrow orphrey panel embroidered with strap scrollings in gold and silver thread and blue and green silks. (*Thompson*)
Length, 54 *inches; width,* 22 *inches*

58. Important Early Renaissance Gold Needlepainted Crimson Velvet Dalmatic *Italian, Early XVI Century*

A vestment of magnificent deep crimson velvet, *frappé* with an allover design of late Gothic ogival frameworks enclosing clusters of blossoms, the velvet of exceptionally heavy pile; with four apparels in green velvet worked with Renaissance urns and yellow silk scrollings of lilies, two containing exquisite needlepainted roundels worked with figures of SS. John and Peter.

[See illustration]

59. Two Renaissance Embroidered Crimson Velvet Table Runners *Spanish, XVI Century*

Narrow borders, one worked with a chain lattice enclosing cruciform leaves, the other with scrollings of lilies enclosing medallioned urns; in green and yellow silks. (*Thompson*)
Lengths, 5 *feet* 3 *inches and* 4 *feet* 1 *inch; widths,* 10 *and* 11½ *inches*

60. Appliqué-embroidered Crimson Velvet Table Runner
XVII Century

Deep crimson velvet, centred with a narrow orphrey panel worked in blue, yellow, and ivory silks with interlacing scrollings of lilies. (*Thompson*) *Length,* 51 *inches; width,* 18 *inches*

[NUMBER 58]

IMPORTANT BRONZES

C. BONATI

ITALIAN: fl. 1625

61. *S. GEORGE AND THE DRAGON*
Mounted figure in long tunic, his horse rearing above the prostate form of the wounded winged dragon. Signed upon shoulder band, C. BONATI, and dated 1625. Wood plinth. (*McAlpin*) *Height,* 8 *inches*

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[Bronze Animal Statuette]

62. *SEATED LION*
Figure of a lion with long shaggy mane and curled tail, seated upon its haunches, on oval base signed BARYE. Brownish green patina. Late cast. *Vert antique* marble plinth. (*McAlpin*) *Height,* 7½ *inches*

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[Bronze Animal Group]

63. *BEAR OVERTHROWN BY MASTIFFS*
A growling bear thrown upon his back by the savage attack of three hounds, two of whom bite his body and ear, while a third is pinned beneath the massive body. Rocky base, signed BARYE. Green patina. Octagonal wood plinth. (*McAlpin*) *Height,* 10 *inches*
From P. Jackson Higgs, New York
Cf. Charles de Kay, *Barye,* 1889, pl. 29

[See illustration]

BEAR OVERTHROWN BY MASTIFFS: NUMBER 63

Antoine Louis Barye

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[Bronze Animal Group]

64. *TIGER DEVOURING FAWN*

Well-modeled crouching animal in the act of devouring his prey, clutched in his forepaws; oblong base modeled with naturalistic foliations. Rich brown patina. (*McAlpin*) *Length,* 8½ *inches*

From P. Jackson Higgs, New York

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[Bronze Animal Group]

65. *LION CRUSHING SERPENT*

Powerful figure of a snarling lion with heavy mane and long curled tail, resting on its haunches, with one forepaw extended to crush the coiled serpent in its path. Oval base, signed BARYE. Brown patina. Wood plinth. (*McAlpin*) *Height,* 10¼ *inches*

From P. Jackson Higgs, New York

Cf. Charles de Kay, *Barye,* 1889, pl. 24

[See illustration]

FREDERICK W. MAC MONNIES, N.A.

AMERICAN: 1863-

[Two Bronze Statuettes]

66. *DANCING NYMPH and PAN OF ROHALLION*

Figure of a nude nymph poised on her right foot, holding an infant on one arm, the other extended and holding a bunch of grapes; and nude garlanded figure of the horned god blowing upon two reeds, standing upon a globe supported by eight fish. Both signed, and dated 1890 and 1860, respectively. Green patina. (*McAlpin*)

Heights. 16¾ *and* 15 *inches*

LION CRUSHING SERPENT: NUMBER 65

Antoine Louis Barye

EMILE LAPORTE

FRENCH: 1858-1907

[Bronze Group]

67. *COCK FIGHT*

Two roosters before a rustic fence, the one at left perched upon a rock glaring down at his crouching opponent. Oblong base, signed, and captioned *Combat*. Cast by Tiffany & Co., New York. (*McAlpin*)

Length, 14 *inches*

E. LANSERE

RUSSIAN: XIX CENTURY

[Bronze Group]

68. *PEASANT DRIVING CATTLE*

A Russian peasant driving with his thonged whip a small flock of three calves toward a hollow log trough, upon which a collie is poised assisting his master; naturalistic field base, signed E. LANSERE. (*McAlpin*)

Height, 11 *inches*

ROSA BONHEUR

FRENCH: 1822-1899

[Bronze Animal Statuette]

69. *RECUMBENT BULL*

Realistically modeled figure of a bull reclining peacefully upon the ground with one foreleg bent, on oval base signed ROSA B. (*McAlpin*)

Length, 11¼ *inches*

FRANCOIS GIRARDON

FRENCH: 1628-1715

[Bronze Group]

70. *EQUESTRIAN STATUETTE OF KING LOUIS XIV*

Regal figure in Roman corselet, mantle, and full periwig, astride a prancing horse with long bushy tail and right foreleg raised, without bridle or stirrups. On Boulle *marqueterie* plinth, mounted with bronze bearded mascarons at the corners. (*McAlpin*)

Total height, 20½ *inches*

Collection of Sir William H. Bennett, K.C.V.O., F.R.C.S., American Art Association-Anderson Galleries, 1932

[NUMBER 71]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[Bronze Equestrian Statuette]

71. *GASTON DE FOIX*

Figure of a nobleman with short cropped hair and beard, wearing full Maximilian armor with arm and leg defenses, a sash crossing his left shoulder; mounted on a spirited charger decked in armor, the sides chiseled with four quartered escutcheons. Oblong base signed BARYE. Dark green patina. On elaborate black marble and chiseled bronze plinth. (*McAlpin*) *Height of statuette,* 14¼ *inches*

Note: One of the few known examples with the original plinth designed by Barye.

From P. Jackson Higgs, New York

Cf. Roger Ballou, *L'Oeuvre de Barye,* 1890, p. 44

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[Golden Bronze Equestrian Statuette]

72. *GASTON DE FOIX*
Very similar to the preceding; signed BARYE. Golden patina. On wood plinth. (*McAlpin*) *Height,* 13½ *inches*
From P. Jackson Higgs, New York

AUGUSTE RODIN

FRENCH: 1840-1917

[Bronze Bust]

73. *CHILD CRYING*
Rising from an irregular bronze base is the head of a young girl with half-open lips, her features contorted in grief, her hair placed carefully behind her ears. Signed A. RODIN; also with the name of A. Pozzinka, the subject (?). Wood plinth. (*McAlpin*) *Height,* 12 *inches*
From P. Jackson Higgs, New York

[See illustration]

CHILD CRYING: NUMBER 73

Auguste Rodin

[NUMBER 74]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[Bronze Equestrian Statuette]

74. *TARTAR WARRIOR CHECKING HORSE*

Figure of an armored warrior, a poniard and quiver of arrows girded about his waist, checking a spirited charger. Irregular oval base, signed BARYE. Brown patina. Wood plinth. (*McAlpin*)

Height, 13½ *inches*

From P. Jackson Higgs, New York

Cf. Charles de Kay, *Barye,* 1889, pl. 71

Cf. Roger Ballou, *L'Oeuvre de Barye,* 1890, opp. p. 43

[See illustration]

[NUMBER 75]

FREDERIC REMINGTON, A.N.A.

AMERICAN: 1861-1909

[Bronze Equestrian Group]

75. *THE CHEYENNE*

Whooping figure of a naked Indian upon a galloping horse, with a shaggy blanket which trails to the ground; he holds a spear in his left hand and brandishes in the other a whip of two thongs; slung at his back is his feathered headgear. Dark green patina. Oval base, signed FREDERIC REMINGTON. (*McCracken*) *Height*, 23½ *inches*

Collection of the Hon. David Franklin Houston, U. S. Secretary of Agriculture, 1913-20; Secretary of the Treasury, 1920-21

[See illustration]

[NUMBER 76]

FREDERIC REMINGTON, A.N.A.

AMERICAN: 1861-1909

[Bronze Equestrian Group]

76. *THE TRAPPER*

Braced upon a horse, which is picking its way precariously down a steep slope, is the figure of a long-haired trapper in fur cap and chaps, with his rifle, lasso, and traps fastened in front of him, and his blanket roll behind him. Signed FREDERIC REMINGTON. Dark green patina. (*McCracken*) *Height,* 28½ *inches*

Collection of the Hon. David Franklin Houston, U. S. Secretary of Agriculture, 1913-20; Secretary of the Treasury, 1920-21

[See illustration]

[NUMBER 77]

FREDERIC REMINGTON, A.N.A.

AMERICAN: 1861-1909

[Bronze Equestrian Group]

77. *THE OUTLAW*

Tall lean figure in buckskins with his shirt open at the throat and the wide brim of his hat upturned, and holding firmly in his gauntleted hand the reins of his violently bucking horse; naturalistic base modeled with clumps of cactus; signed FREDERIC REMINGTON. Dark green patina. (*McCracken*) *Height*, 22½ *inches*

Collection of the Hon. David Franklin Houston, U. S. Secretary of Agriculture, 1913-20; Secretary of the Treasury, 1920-21

[See illustration]

JEAN ANTOINE HOUDON

FRENCH: 1741-1828

[Bronze Bust]

78. *SABINE HOUDON, AGED SIX YEARS*

Head and shoulders portrait from life of the little girl with flowing curls tied back from her face, and bare bosom; on round bronze socle. (*Rosenthal*) *Total height,* 17½ *inches*

Note: Sabine Houdon (b. 1787), eldest and favorite daughter of the sculptor, was portrayed by him at three ages: as an infant, as a child of six, and at the age of twenty years; she was married to Henri Pineu-Duval. Of the busts of Sabine at the age of six, examples in marble are recorded by Giacometti in the Rueff and George Gould collections, and in bronze in the Guérault and Auclair collections (*vide infra*, p. 78) the latter being the present one. Accompanying this bust is a long MS. appreciation of it by M. Giacometti, together with documents certifying that this work was the one exhibited by M. Auclair at the Centenary Exposition of Houdon's works in 1928.

Sculptured in 1793

Collection Auclair

Exposition du Centenaire de Houdon, Paris, 1928, No. 35

Recorded in G. Giacometti, *La Vie et l'Oeuvre de Houdon,* Vol. I, p. 194, and Vol. II, p. 78

[See illustration]

THE following five bronzes [Numbers 79 to 83 inclusive] represent the work of Paul Dubois and Paul Paulin, closely associated sculptors of the nineteenth century, the latter of whom, through his wide friendships in the artistic world, had the opportunity of executing life portraits of almost all the great artists of his time. The heads of Degas, Rodin, Monet, and Renoir, now offered, were special cire perdue *castings executed for the present owner, and are a brilliant and valuable record of the era.*

SABINE HOUDON, AGED SIX YEARS: NUMBER 78

Jean Antoine Houdon

[NUMBER 79]

PAUL PAULIN

FRENCH: XIX CENTURY

[Bronze Bust]

79. *HILAIRE GERMAIN EDGAR DEGAS*

Head and shoulders portrait from life, in middle age; dark green, almost black, patina. Signed P. PAULIN, and dated *Janvier*, 1907; inscribed *à Degas. Cire perdue* casting by C. Valsuani. On *levanto* marble socle. (*Rosenthal*) *Total height*, 24¾ *inches*

[See illustration]

[NUMBER 80]

PAUL PAULIN

FRENCH: XIX CENTURY

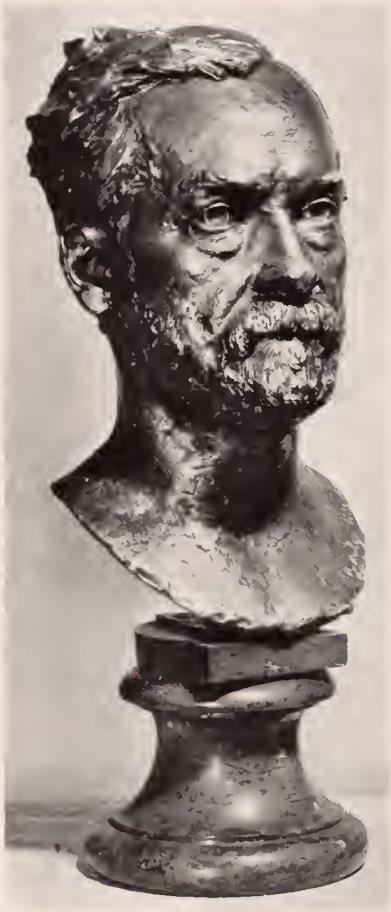
[Bronze Bust]

80. *AUGUSTE RODIN*

Head from life in late middle age, the beard half sculptured only from the clay, in the manner of the master himself. Dark green, almost black, patina. Signed P. PAULIN, and dated 1917; inscribed: *pour M. A. Rosenthal. Cire perdue* casting by C. Valsuani. On *levanto* marble socle. (*Rosenthal*) *Total height,* 20¾ *inches*

70 –

[See illustration]



[NUMBER 81]

PAUL DUBOIS

FRENCH: 1829-1905

[Gilded Bronze Bust]

81. *LOUIS PASTEUR*

Head from life in middle age; golden patina. Signed P. DUBOIS, and dated 1889. On round *griotte* marble socle. (*Rosenthal*)

Total height, 21 *inches*

160

Purchased by the sculptor Paul Paulin from the widow of Paul Dubois

[See illustration]

[NUMBER 82]

PAUL PAULIN

FRENCH: XIX CENTURY

[Bronze Bust]

82. *CLAUDE MONET*

Head and shoulders portrait from life, in late middle age; dark green patina. Signed PAULIN, and dated 1911; and inscribed *pour M. A. Rosenthal. Cire perdue* casting by C. Valsuani. On *vert antique* marble socle. (*Rosenthal*) *Total height, 25 inches*

100-

Note: This is a second casting from the original model, executed especially for Mr. Albert Rosenthal, the present owner.

[See illustration]

[NUMBER 83]

PAUL PAULIN

FRENCH: XIX CENTURY

[Bronze Bust]

83. *PIERRE AUGUSTE RENOIR*

Head from life in late middle age; dark green, almost black, patina. Signed P. PAULIN; inscribed: *pour M. A. Rosenthal. Cire perdue* casting by C. Valsuani. On *levanto* marble socle. (*Rosenthal*)

Total height, 19½ *inches*

[See illustration]

FREDERICK W. MAC MONNIES, N.A.

AMERICAN: 1863-

[Bronze Group]

84. *NYMPH WITH FLAMINGO*

Charming figure of a nude smiling nymph with her short hair wreathed with leaves, grasping the neck and foot of a flamingo flying beside her, upon whose wing her right foot is daintily poised. Oval plinth, signed FRÉDÉRICK [*sic*] MAC MONNIES, and dated *Paris*, 1890; *Copyright*, 1894. (*McAlpin*) *Height*, 27 *inches*

100-

ALBERT ERNEST CARRIER-BELLEUSE

FRENCH: 1824-1887

[Bronze Statuette]

85. *ALBRECHT DUERER*

Bearded figure of the master, wearing long fur-lined cloak, and cap surmounting his long curls, seated upon a tree stump with crossed legs, a volume bearing his name at his feet. Signed A. CARRIER. Golden patina. (*McAlpin*) *Height*, 24½ *inches*

30-

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[Two Bronze Animal Statuettes]

86. *LION AND LIONESS*

Well-modeled figures of a walking lion and lioness, on oblong bases inscribed BARYE. Posthumous casts by F. Barbedienne. Green patina. (*McAlpin*) *Length*, 15½ *and* 16½ *inches*

100-

ARMS AND ARMOR

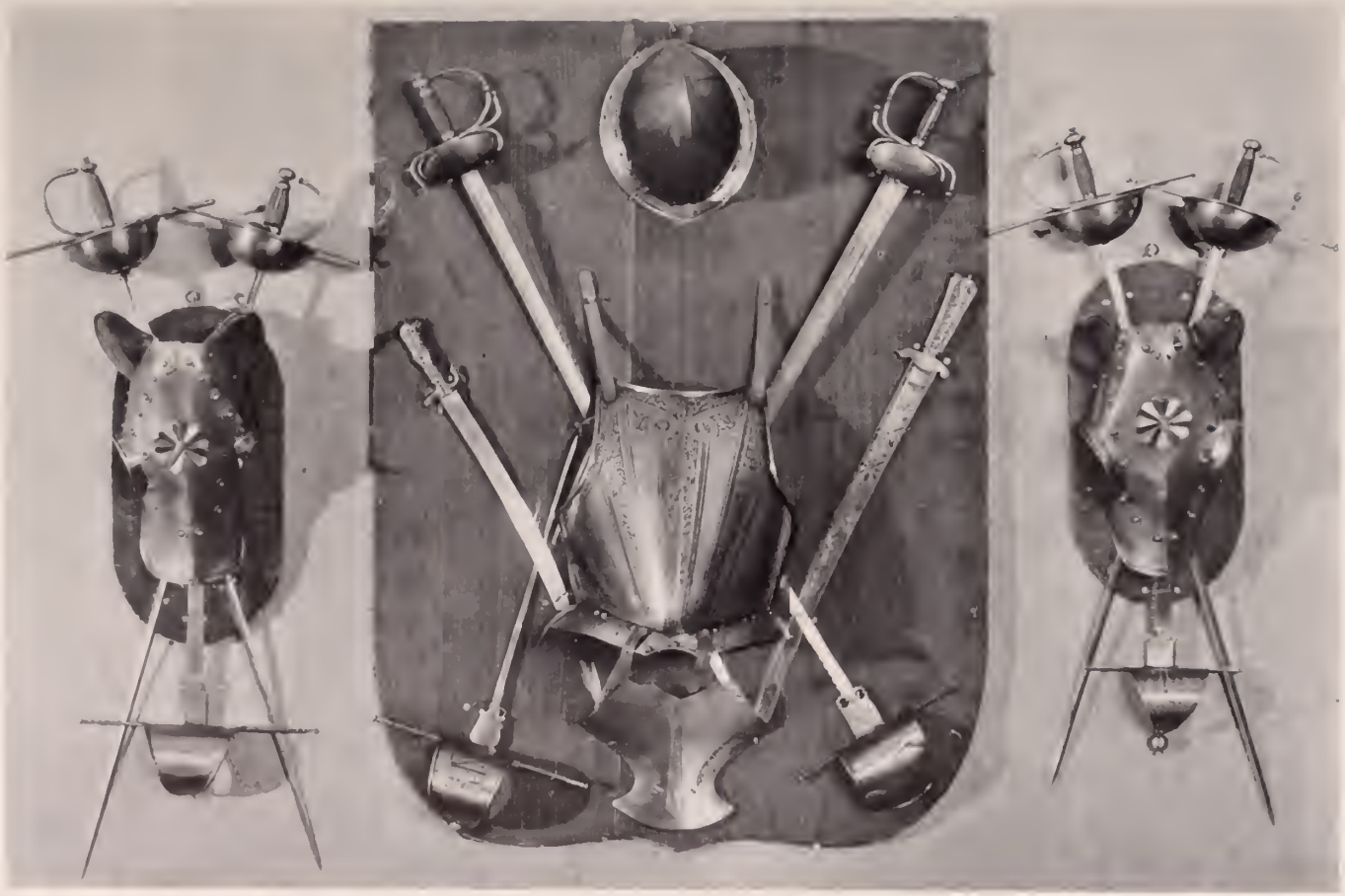
87. PANOPLY OF ARMS AND ARMOR *XVI-XVII Century*
Comprising a Spanish cuphilted sword with straight quillons and blade engraved: FO. BARne. CARRERAS; a cuphilted rapier with straight quillons and fine blade marked: IHN SOLINGEN; an Italian chanfron with spike and decorative bronze rosettes; and a *main-ganche* with long straight quillons and semi-cuphilt. Mounted on fine Genoese crimson velvet of the period. (*Thompson*)
From Charles of London, 1926

88. PANOPLY OF ARMS AND ARMOR *XVI-XVII Century*
Comprising two fine Spanish cuphilted rapiers with straight quillons, one inscribed: PEDRO LOBACO HISO EN X, and on the reverse: ALEMANIA ES CRUCIFICIO; chanfron with rosetted spike and embellished with decorative bronze bosses; and *main-ganche* with semi-cuphilt engraved with a panache or shell motive, and with globular pommel. Mounted on fine Genoese velvet of the period. (*Thompson*)
From Charles of London, 1926

[See illustration]

89. PANOPLY OF ARMS AND ARMOR *XVI-XVII Century*
Comprising two cuphilted rapiers with straight quillons, and blades inscribed: IHN SOLINGEN; chanfron with rosetted spike and decorated with bronze rosettes; and a *main-ganche* with straight quillons, and semi-cuphilt with edges *en torsade*. Mounted on fine Genoese velvet of the period. (*Thompson*)
From Charles of London, 1926

[See illustration]



[89] [NUMBER 90] [88]

90. PANOPLY OF ARMS AND ARMOR *XVI-XVII Century*
Consisting of a plain morion-cabasset decorated with raised radial bands; two cuphilted swords, one with fine German blade inscribed: IN SOLINGEN, the other with Toledo blade engraved: NO ME SAQUES SIN RAZON; a Milanese peascod-form breastplate, chased with vertical bands of grotesques and armored figures amid Renaissance scrollings and foliations; two East Indian cutting swords with engraved blades, one with bronze hilt terminating in an animal mask, the other with bone hilt inset with *ajouré* bronze; two *mains-gauches,* one engraved with an escutcheon; and a demi-chanfron. The whole mounted on a panel of fine Genoese crimson velvet of the period. (*Thompson*)
From Charles of London, 1926

[See illustration on preceding page]

91. PANOPLY OF ARMS AND ARMOR *XVI-XVII Century*
Comprising a morion-cabasset similar to the preceding, two cuphilted swords with recurved quillons, one beautifully chased with a medallion containing a trophy of armor; a French backplate with high tapul and engraved with a cruciform foliage device; two Near Eastern war axes with elaborate chasing; a fragment of chanfron; and two *mains-gauches* of the seventeenth century, with long straight quillons. The whole mounted on a panel of fine Genoese crimson velvet of the period. (*Thompson*)
From Charles of London, 1926

92. PANOPLY OF ARMS AND ARMOR *XVI-XVII Century*
Comprising a Spanish cuphilted rapier and sword with long straight quillons; an Italian chanfron profusely ornamented with bronze rosettes; and a *main-gauche* with straight quillons and a thumbspot below the grip; the sword blades have engraved inscriptions. Mounted on fine Genoese crimson velvet of the period. (*Thompson*)
From Charles of London, 1926

FINE ENGLISH AND FRENCH XVII AND XVIII CENTURY FURNITURE AND DECORATIONS

93. TWELVE CUT RUBY GLASS SAUTERNES
Cut in clear and ruby glass with rhomboidal lattice; on knopped faceted stem with star-cut foot. (*West*)

94. SIX ETCHED AND CUT GLASS DECANTERS
Assorted cut and blown glass liqueur jugs and spirit bottles, including a pair of faceted bottles etched with grapevines. [Lot.] (*West*)
Heights, 9 to 13½ inches

95. TEN PARIS DECORATED PORCELAIN TEACUPS AND SAUCERS
Ed. Honoré, Paris, circa 1820
Of quatrefoil shape, finely painted in colors with nosegays of spring flowers; gilded rims. Together with four old Potschappel porcelain miniature quatrefoil cups and saucers. [Lot.] (*West*)

96. PAIR CHAMBERLAINS WORCESTER PORCELAIN DESSERT COOLERS
Circa 1790
Each is in four parts and consists of an urn with two gilded handles, for ice, a deep bowl, a shallow bowl and a cover with gilded pine cone finial; delicately painted with small sprigs of flowers in colors and gilding. Some chips and repairs. A fine decorative pair.
Height, 12¾ inches
[See illustration facing page 48]

97. MINTON ROSE DU BARRY AND WHITE PORCELAIN DINNER SERVICE
Comprising eighteen dinner plates, six soup plates, and four graduated oval platters. Of white porcelain, with fine cherry red border between gilded bands tooled with laurel. [Lot.] (*West*)

98. THREE BRONZE STATUETTES
Three actors of the court of Louis XIV, two with cloaks over their tunics, the third carrying a *tricorne;* on *griotte* marble plinths. (*McAlpin*) *Height,* 6½ *inches*

99. BRONZE STATUETTE OF ATHENE *Venetian School, XVII Century*
Standing figure of the goddess, wearing helmet and long draped cloak over her tunic, and carrying a spear; ebonized plinth. (*McAlpin*) *Height,* 6¼ *inches*

100. BRONZE BUSTS OF VOLTAIRE AND ROUSSEAU
After Jean Antoine Houdon
Bust figures of the philosophers, with brownish green patina; on yellow Siena marble plinths. (*McAlpin*) *Total height,* 10 *inches*

101. BRONZE ANIMAL STATUETTE
Well-modeled figure of a spirited horse standing at alert attention with dilated nostrils, its mane tossed over its right shoulder. Oblong base modeled with clumps of leafage; *griotte* marble plinth, captioned *Claude.* (*McAlpin*) *Height,* 11¼ *inches*

102. ROOT WALNUT AND MACASSAR BOX OF GAMES AND TWO DESK LAMPS
Box elaborately mounted in brass with onyx cabochons; interior fitted with a fine chessboard with ivory chessmen, checkers, cribbage, and bezique markers. Two gilded brass desk lamps. [Lot.]

103. BRONZE STATUETTE OF HENRY CLAY
Figure of the statesman with index figure pointed in emphasis, his right hand resting on his hip, standing beside a plinth on which rests his cloak and a book. Signed BOYER. (*McAlpin*) *Height,* 16 *inches*

104. INLAID SATINWOOD SHAVING STAND *Sheraton Style*
With oblong swinging mirror, and swell-front body with three drawers.
Height, 21 inches; length, 22 inches

105. BRONZE STATUETTE OF BOILEAU *French School, XVIII Century*
Figure of the poet, with long curly hair and wearing long cloak over his partly buttoned tunic, seated at ease in a chair with books heaped at his feet. Square plinth modeled with a profile medallion of Horace. (*McAlpin*) *Total height, 21¾ inches*

106. BRONZE STATUETTE OF BOSSUET *French School, XVIII Century*
Austere figure of the preacher wearing lace-bordered robe and long hooded cloak, with his right arm extended in exhortation; standing by an altar modeled with a praying angel; square plinth. (*McAlpin*)
Total height, 23 inches

107. PAIR JACOBEAN BRASS BALL-TOP ANDIRONS
Ring-turned post with globe finial; scrolled feet. *Height, 22 inches*

108. BRONZE BUST OF VOLTAIRE *After J. A. Houdon*
Head of the philosopher turned half to the right, with a cynical smile; his hair falling to the shoulders and bound with a ribbon. Green patina. (*McAlpin*) *Height, 18¼ inches*

109. RARE SHERATON INLAID MAHOGANY BIRD CAGE
English, XVIII Century
Double quadrangular cage with arched front and sliding trays in base; inlaid with fan ornaments and a patera with a vase of leafage, together with barberpole borders. *Height, 17 inches; length, 27 inches*

[NUMBER 111]

[NUMBER 110]

110. CHIPPENDALE CARVED MAHOGANY AND CRIMSON DAMASK CLAW AND BALL FOOT ARMCHAIR *Irish, XVIII Century*

Square back, seat, and armpads covered in fine eighteenth century silk damask, incurvate frontal supports carved with serpentine trailing foliage; on shell-carved cabriole front legs with ball and claw feet.

[See illustration]

111. LOUIS XV CARVED WALNUT AND PETIT POINT FIRE SCREEN *Provençal, XVIII Century*

Square molded frame with scrolled and pierced crowning rail, on rococo trestle support. Fitted with rising panel of fine *petit point*, worked with clusters of pomegranates and other fruit and foliage in shades of brown and blue, in a *tête de nègre* ground.

Height, 35¼ *inches; width,* 28¼ *inches*

[See illustration]

112. ACAJOU SALON TABLE, MOUNTED IN BRONZE DORÉ

Louis XV Style

Serpentine rimmed oblong top with single drawer and cabriole legs, mounted with rococo handles and *appliqués*.

Height, 28 *inches; length,* 35¾ *inches*

113. PAIR EMPIRE BRONZE AND BRONZE DORÉ CANDELABRA STATUETTES

French, XIX Century

Bronze figure of a classic nymph in flowing robes and scarf, standing upon a *bronze doré* sphere and supporting a coronet with six cornucopia-form arms for candles; on bronze columnar plinth *appliqué* with festooned torches enclosing wreathed profile medallions. (*McAlpin*)

Height, 40 *inches*

114. LOUIS XV INLAID ACAJOU AND TULIPWOOD CABINET

Pierre Garnier (M. E. 1742)*; French, XVIII Century*

Quadrangular domed open-shelf cabinet with serpentine sides veneered with panels of quartered tulipwood, the front divided into six compartments. Stamped underneath: GARNIER M E.

Height, 26¼ *inches; length,* 29½ *inches*

Note: Pierre Garnier was the son of the *ébéniste* François Garnier and achieved his mastership in December, 1742; he established himself in the rue Neuve-des-Petits-Champs and became one of the first *ébénistes* of his time, as cited by the *Almanach Général* of 1779; he was active until the latter part of the Directoire period. His delicate taste and superb technique are attested by works in the Louvre, the South Kensington Museum, and the Musée Jacquemart-André. See *Salverte,* p. 125.

115. CHARLES II CARVED WALNUT TALL-BACK ARMCHAIR IN SEVENTEENTH CENTURY NEEDLEPOINT

Seat and tall canted back covered in fine French needlepoint, carefully reconditioned, worked with scrollings of colored leafage in a *tête de nègre* ground enclosing two cartouches: that upon the seat depicting exotic birds beneath a flowering shrub, that on the back, nymphs sacrificing at an altar of Athene with flaming urns and sheaves of wheat, the goddess' owl perched in a tree above. Flemish-scrolled frame in the Carolean style, of later date. (*Thompson*)

From Charles of London

[See illustration on following page]

[NUMBER 115] [NUMBER 116]

116. CHARLES II CARVED WALNUT TALL-BACK ARMCHAIR IN SEVENTEENTH CENTURY NEEDLEPOINT

Seat and tall canted back covered in fine French needlepoint of the period, worked with colored foliage in a *tête de nègre* ground, enclosing upon the seat a crimson and yellow cartouche with a spray of carnations, and upon the back a beautiful *petit point* cartouche with figures of a lady and two gallants, in a meadow with flowers and fruiting trees. Flemish-scrolled frame in the Carolean style, of later date. (*Thompson*)

From Charles of London

[See illustration]

117. PAIR LOUIS XIII TURNED WALNUT AND NEEDLEPOINT STATE CHAIRS *French, XVII Century*

Seat and square arched back in fine French needlepoint of the Louis XIV period, worked with clusters of flowers and foliage in brilliant colors interspersed with figures of monsters in *petit point*, in a *tête de nègre* ground; serpentine voluted arms, turned and blocked legs and stretchers. Needlepoint partly of later date. Fine original frames.

[See illustration]

118. PAIR LOUIS XIII TURNED WALNUT AND NEEDLEPOINT STATE CHAIRS *French, XVII Century*

Similar to the preceding, the needlepoint restored and enlarged. Fine original frames.

[NUMBER 117]

[NUMBER 119]

WAN LI TEMPLE VASE: NUMBER 44

119. WILLIAM AND MARY TURNED AND INLAID WALNUT DRESSING TABLE *English, Late XVII Century*

Oblong top, beautifully veneered with root walnut within a banding of lighter wood, hinged and disclosing in the interior flaps opening to compartments; on four graceful baluster- and ring-turned legs with flat stretchers, two additional legs at rear rotating as gates; tub feet. (*Thompson*) *Height, 30½ inches; length, 33¾ inches*

From Charles of London

[See illustration]

[NUMBER 120]

WAN LI FIVE-COLOR TEMPLE VASE: NUMBER 45

120. JACOBEAN TURNED PEARWOOD GATE-LEG TABLE

English, Late XVII Century

Oval top with two drop leaves and single drawer, on slender turned and blocked legs and gates. Beautiful golden patina. (*Thompson*)

Height, 27¾ *inches; length,* 44 *inches*

From Charles of London

[See illustration]

121. ACAJOU AND KINGWOOD MARQUETERIE OCCASIONAL TABLE
Louis XV Style

Oval body with three-quarter galleried top and three small drawers; on cabriole legs with kidney-shaped undershelf. The top, sides, drawer fronts, and undershelf beautifully inlaid with panels of floral *marqueterie,* within checkered borders.

Height, 31¼ *inches; width,* 19¼ *inches*

122. CHARLES II CARVED WALNUT AND GREEN CUT VELVET TALL-BACK ARMCHAIR *English, XVII Century*

Seat and tall arched back covered in beautiful ivory and green Genoese cut velvet of the period; flaring voluted arms, on Flemish-scrolled supports, Flemish-scrolled legs with turned H-stretcher, and arched and voluted frontal stretcher. Some restorations to underframing. (*Thompson*)

From Charles of London

123. WILLIAM AND MARY TURNED WALNUT SINGLE-GATE TABLE
English, circa 1700

Circular top resting on two baluster-turned and blocked legs, with a single swinging gate similarly turned. Rich ruddy patina. (*Thompson*) *Height,* 27¾ *inches; diameter,* 38¾ *inches*

From Charles of London

124. IMPORTANT SHERATON INLAID SATINWOOD DEMI-LUNE COMMODE FROM BUCKINGHAM PALACE *English, XVIII Century*

Semi-oval top veneered with light golden satinwood inlaid with a beautiful marquetry of three green sprigs of flowers, surrounded by a broad crossbanding of kingwood edged with tulipwood, with a marquetry garland of husks; front with convex cupboard and rounded returns, paneled and inlaid with two floral sprigs and a central husk-festooned oval medallion inlaid with a classic figure on a ground of harewood. The panels are surmounted by a beautiful frieze with a marquetry pattern of small anthemion medallions.

Height, 36 *inches; length,* 55 *inches*

Note: This fine commode formed part of the furnishings of Buckingham Palace and was removed and exchanged by H. M. Queen Mary at the time of her accession, when she brought to the Palace her personal furniture from Marlborough House.

[See illustration]

[NUMBER 124]

CHAMBERLAINS WORCESTER DESSERT COOLERS: NUMBER 96

[NUMBER 126] [NUMBER 125]

125. CHIPPENDALE CARVED MAHOGANY GALLERY-TOP TILTING TABLE
English, XVIII Century

Oblong top with chamfered corners, surrounded by an elegant fretted gallery; tilting on 'bird cage' support and turned baluster with collars of spiral fluting; on cyma-curved tripod carved with acanthus pendants and ending in ball and claw feet. (*Thompson*)

Height, 30 inches; width, 26 inches

From Charles of London

[See illustration]

126. CHIPPENDALE CARVED MAHOGANY GALLERY-TOP TILTING TABLE
English, XVIII Century

Hexagonal top enclosed by a fretted gallery, and apparently of later date; tilting on a bird-cage support and turned column with spirally fluted vase knop; on cyma-curved tripod with snake feet. (*Thompson*)

Height, 29½ inches; diameter, 27½ inches

From Charles of London

[See illustration]

[NUMBER 127] [NUMBER 128]

127. GEORGE III CARVED MAHOGANY GALLERY-TOP TILTING TABLE

English, XVIII Century

Serpentine oblong top bordered with a delicately turned spindled gallery, and tilting on a round support with a spirally fluted vase knop; on high cyma-curved tripod terminating in snake feet. (*Thompson*)

Height, 29½ *inches; width,* 24 *inches*

From Charles of London

[See illustration]

128. CHIPPENDALE CARVED MAHOGANY SCALLOP-TOP TILTING TABLE

English, XVIII Century

Scalloped circular top dished with eight circular money pockets, and tilting on bird-cage support, with round column terminating in an acanthus knop; on cyma-curved tripod beautifully carved with foliage and terminating in leaf-scrolled feet. (*Thompson*)

Height, 28 *inches; diameter,* 22 *inches*

From Charles of London

[See illustration]

129. Celestial Globe on Georgian Carved Mahogany Stand
G. F. Cruchley, London

Decorative globe with meridian circle; on acanthus-carved support with scrolled tripod enclosing a compass.

Height, 42½ *inches; diameter of globe,* 18 *inches*

130. Pair Late Sheraton Finely Carved and Gilded Convex Girandole Mirrors

Circular frame bordered with turned spherules, and with ebonized reeded inner fillet; crested by an elaborate basket of fruit flanked by two cornucopiae, the base with three acanthus-scrolled arms for lights. (*McAlpin*) *Height,* 48 *inches; width,* 32 *inches*

131. Pair Charles II Carved Walnut Tall-back Side Chairs
English, XVII Century

Spirally turned uprights with a splat consisting of four S-scrolls enclosing two narrow strips of cane, the cresting rail of S-scrolls supporting royal crown (one imperfect); the uprights are also surmounted by crowns. Cane seat with seat cushion in fine Genoese rose crimson velvet of the period, and bordered with carved leaf scrollings in flat relief; Flemish-scrolled front legs with spirally turned H-stretcher and frontal stretcher matching the cresting rail. (*Thompson*)

From Charles of London

132. Charles II Carved Walnut Side Chair *English, XVII Century*

Type of the preceding, with lower proportions and simpler carving; spirally turned and blocked legs. (*Thompson*)

From Charles of London

133. Important Queen Anne Walnut and Needlepoint Wing Armchair *English, Early XVIII Century*

Chair with deep back, wings, outscrolled sides, and seat cushion, all covered in beautiful English needlepoint of the late seventeenth or early eighteenth century, worked with masses of foliations and fruit in many colors in a *tête de nègre* ground, with orange tubs against a sky blue background upon the sides; the seat with *petit point* monsters amid flowering shrubs, the back with a superb draped cartouche worked with figures of a king and queen, probably William and Mary, before a table covered with a green cloth, in a meadow; cabriole legs with pad feet. (*Thompson*)

From Charles of London

[See illustration]

[NUMBER 133]

134. GEORGIAN MAHOGANY KNEEHOLE WRITING DESK
English, XVIII Century

Charming piece of especially small size, with crossbanded oblong top, and kneehole front with writing slide and twelve cockbeaded drawers surrounding a recess with inlaid cupboard.

Height, 27 inches; length, 30 inches

135. CARVED BEECHWOOD AND PAVOT TAPESTRY SOFA *Louis XV Style*

Seat and oblong arched back covered in Aubusson *pavot* tapestry with birds perched amid the large blossoms; carved serpentine arms and cabriole legs. *Length, 56 inches*

136. JACOBEAN TURNED OAK GATE-LEG TABLE
English, Late XVII Century

Circular hinged top, on three slender turned and blocked legs with triangular stretcher and hinged gate. Some restorations. (*Thompson*)

Height, 27¾ inches; diameter, 29¾ inches

From Charles of London

137. PAIR FINE EARLY GEORGIAN CARVED AND PARCEL-GILDED WALNUT WALL MIRRORS *English, Early XVIII Century*

Transitional Queen Anne-Early Georgian mirror, with upright frame and broken scroll pediment ornamented with gilded rococo carving and centring a gilded eagle; the sides with gilded pendants of fruit and leafage, the base with rococo scrollings. The piece is veneered with beautifully figured dark walnut, the inner edge of the frame being serpentine in contour and embellished with gilding. (*Thompson*)

Height, 58½ inches; width, 28 inches

Note: This important pair of mirrors, dating from about 1730, comes from Edington House, Edington, Somerset, and from the original collection of Richard Field, Esq., who purchased the Edington property about 1760; on his death they were bequeathed to his daughter, Anne Ruscombe Field, and by her to a kinswoman, Mrs. Penelope Westmacott. They have descended in the latter family through Lieut.-Col. Ruscombe Field Westmacott of the 77th Foot, to Capt. H. F. Westmacott, who is the present owner of Edington House. A letter reciting that the mirrors have been in the possession of the Westmacott family throughout, and signed by T. H. Westmacott, Esq., of Manningtree, Essex, will be given to the purchaser.

From Lewis, Son & Munves, New York

[See illustration]

[NUMBER 137]

[NUMBER 138]

138. CHIPPENDALE CARVED MAHOGANY GALLERIED SCALLOP-TOP TILTING TABLE *English, XVIII Century*

Hexafoil scalloped top bordered with a latticed gallery in the 'Gothic' style, the top tilting on a bird cage supported upon a turned baluster; on reverse-scrolled tripod carved with shell motives and ending in ball and claw feet. (*Thompson*)

470 -

Height, 29½ *inches; diameter,* 28¾ *inches*

From Charles of London

[See illustration]

139. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN NEEDLEPOINT
French, XVIII Century

Cartouche-shaped molded back with floral cresting, open molded arms with armpads, flower-carved rails and cabriole legs. Seat, back, and armpads covered in needlepoint of the period, developing clusters of fantastic flowers and foliage, amid which are *petit point* figures of birds and Oriental personages, on a *tête de nègre* ground. Frames of somewhat later date.

250-

[See illustration]

140. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN NEEDLEPOINT
French, XVIII Century

220- Similar to the preceding. Frames of somewhat later date.

[NUMBER 139]

141. SHERATON INLAID MAHOGANY DRUM TABLE
English, Late XVIII Century

Circular top covered in old leather, drum frieze with alternate drawers and mock drawers surmounted by a stringing of holly, and fitted with brass bail handles; on three quadrangular flaring legs, shod in brass and castered. *Height, 28½ inches; diameter, 53 inches*

142. HEPPLEWHITE MAHOGANY AND CALFSKIN WING ARMCHAIR
American (?), XVIII Century

Deep back and sides with serpentine wings and seat cushion, covered in gray calfskin; square molded and tapering legs with enclosed stretchers.

143. FOUR CARVED AND GILDED SIDE CHAIRS IN BRUSSELS TAPESTRY
Louis XIV Style

Square back and seat covered in tapestry woven with colorful bunches of flowers and fruit; gilded acanthus-scrolled legs joined by a carved X-stretcher.

144. CHIPPENDALE RICHLY CARVED MAHOGANY GALLERY-TOP TILTING TABLE *English, XVIII Century*

Serpentine oblong top bordered with a turned spindle gallery, tilting on a fluted baluster with spirally fluted vase turning; on cyma-curved tripod profusely carved with floral cartouches at the knees, and terminating in cartouche-carved feet. Reconstructed. (*Thompson*)
Height, 30½ inches; width, 23 inches

From Charles of London

145. SUPERB CHIPPENDALE MAHOGANY AND NEEDLEPOINT SOFA
English, XVIII Century

Serpentine arched back with closed scrolled ends and seat cushion, all covered in fine seventeenth century French needlepoint, woven with floral cartouches enclosing clusters of peonies and lilies on an ivory ground bordered in brown and scarlet, the whole in a *tête de nègre* field; the back centring a superb cartouche in the finest *point St. Cyr*, depicting Athene and her maidens, with two bearded sages, in a meadow with trees. On chamfered and molded quadrangular legs joined by enclosed stretchers. (*Thompson*) *Length, 7 feet 4 inches*

From Charles of London

[See illustration]

[NUMBER 145]

146. RARE VERNIS MARTIN SQUARE CLAVIER

Johann Zumpe and Buntebart, London, 1773

Oblong case, bordered with a fine edging of gadroons and leaf molding and supported on four fluted and tapering octagonal legs carved with husk pendants. The case has a cover hinged in three sections, enclosing a keyboard of four octaves, with two hand 'pedals'. The exterior is profusely decorated, in the *Vernis Martin* style, with a border of spiraled ribbons and laurel leaves centring a garlanded oval medallion painted with an amoristic pastoral scene; the frieze with a diamond trellis with trophies of music at the centers of all four sides, in colors and gilding on an olive green ground. The inside of the lid is exquisitely painted *en camaïeu* in rose with putto musicians amid clouds, on a golden ground. The painted sounding board is cracked and needs repair, but the instrument is otherwise in excellent preservation. It is signed on a cartouche behind the keyboard: *Johannes Zumpei et Buntebart Londini Fecerunt* 1773 *Princes Street Hanover Square.* (*May*)

Height, 34 *inches; length,* 50 *inches*

Note: Johann Zumpe, a journeyman of the famous Shudi, the harpsichord maker, was a German working in London, and played an important part in the development of the pianoforte; he has, in fact, been considered by some the inventor of the square piano, which came into being about 1760 through attempts at improving the clavichord. Burney, in Rees' *Cyclopedia,* 1819 (article *Harpsichord*), says not only that Zumpe was the first to construct these small pianos, but that they were in tremendous demand throughout the kingdom. The oldest known piano by him, now in the collection of Messrs. Broadwood, is dated 1766; and the present instrument, which bears the serial number 16 stamped on the back of the name-board, attests to the care and time necessary to execute these pianos, whose essential feature was a simple and facile hammer action, which became the norm for nearly all square pianos for a period of forty years. A piano by Zumpe is mentioned in the correspondence of the poet Gray (letter to William Mason, May, 1767): "You will tell me what to do with your Zumpe, which has amused me much here . . . The bass is not quite of a piece with the treble, and the higher notes are somewhat dry and sticky. The rest discourses very elegant music." For fuller reference, see *Ency. Brit.,* 13th ed., vol. 21, p. 566, and Grove's *Dictionary of Music and Musicians,* 3rd ed., 1935, p. 155.

There is a tradition to the effect that Josef Haydn played on the present instrument when in London in 1790.

Collection of Jonkheer van Seypestein, Loosdrecht, North Holland
Collection of H. P. Hillen, the Hague

[See illustration]

EN CAMAÏEU PAINTING ON INSIDE OF LID

[NUMBER 146]

147. CHARLES II CARVED WALNUT TALL-BACK ARMCHAIR
English, XVII Century

Turned and blocked uprights enclosing splat formed of narrow cane panels surrounded by carved S-scrolls; open scrolled arms, arm supports and legs, turned and blocked H-stretcher and S-scrolled frontal stretcher. Cane seat with crimson velvet seat cushion of the period. Reconstructed. (*Thompson*)

160-

148. WILLIAM AND MARY TURNED AND INLAID WALNUT DRESSING TABLE *English, Late XVII Century*

120-

Narrow oblong hinged top, fitted on the interior with a hinged flap and two sliding flaps uncovering compartments; on four slender ball- and sausage-turned legs joined by flat stretchers, two extra rear legs rotating as gates; tub feet. The top is inlaid with a strapwork arabesque centred with a floral cartouche. (*Thompson*)
Height, 30½ inches; length, 33½ inches

From Charles of London

150-

149. CHIPPENDALE CARVED MAHOGANY SCALLOP-TOP TRIPOD TABLE

Scalloped octafoil top tilting on round support with a spirally reeded vase turning; on acanthus-carved tripod with ball and claw feet. (*Thompson*) *Height, 26½ inches; diameter, 24¼ inches*

From Charles of London

150. WILLIAM AND MARY WALNUT SETTEE IN SEVENTEENTH CENTURY BRUSSELS TAPESTRY

950-

Oblong back with closed scrolled sides and seat cushion, all covered in beautiful Brussels tapestry of the period, woven with huge clusters of fruit, flowers, and foliage, amid which are a heron, a jackdaw, and a parrot; woven in greens, blues, fawns, Venetian red, maroon, and ivory. On eight-legged trumpet-turned frame in the William and Mary style, of later date. (*Thompson*) *Length, 6 feet 11 inches*

From Charles of London

[See illustration]

[NUMBER 150]

151. JACOBEAN CARVED OAK BUFFET *English, XVII Century*

Rare piece of small size, with oblong top and two cupboards carved with panels of floral strapwork, enclosing a recessed panel with pedestals flanking a spray of marguerites; on leaf-carved and gadrooned bulbous frontal supports, with undershelf. (*Thompson*)

Height, 40½ *inches; length,* 49 *inches*

From Charles of London

152. TWO DECORATIVE TOLE URNS ON BLEU TURQUIN MARBLE PEDESTALS *French, XVIII Century*

Half-round ovoid urns with two angular loop handles, and collars of Greek fret and fluting, respectively, around the rim; high covers. On fluted round pedestals of *bleu turquin* marble.

Heights of urns, 31½ *and* 35 *inches; of pedestals,* 33 *inches*

153. JAMES I FINELY CARVED AND INLAID COURT CUPBOARD *English, Early XVII Century*

Oblong top, with overhanging frieze carved with strapwork resting on two leaf-carved and gadrooned bulbous supports; two cupboards enclose a central panel, all three beautifully carved with richly sculptured round arches enclosing marquetry sprays of flowers, the stiles between with stiff formalized acanthus. Underbody with paneled double cupboards bordered with scrollwork carved in relief, and surmounted by a frieze of lunettes above an inlaid edging of sawtooth motive. (*Thompson*) *Height,* 5 *feet* 1 *inch; length,* 5 *feet* 8 *inches*

From Charles of London

[See illustration]

154. GEORGE III MAHOGANY BREAK-FRONT BOOKCASE *English, XVIII Century*

In three parts, with advanced centre and richly molded cornice with broken triangular pediment; four molded and paneled cupboards in base; four glazed cupboard doors ornamented with a decorative lattice and opening to numerous adjustable shelves.

Height, 9 *feet* 2 *inches; width,* 8 *feet* 3 *inches*

[NUMBER 153]

155. Régence Inlaid Acajou Serpentine-front Commode
French, circa 1700

Serpentine oblong top of *vert antique* marble, front with two small and two long drawers having large rococo ormolu mounts and bail handles, the cabriole stiles with caryatid *appliqués.*

Height, 34 *inches; length,* 51 *inches*

156. Important Brussels Tapestry Four-fold Screen *Circa* 1600

Beautifully woven on a rose crimson ground with four large figures of winged amors climbing amid branches heavy with fruit, flowers, and foliage, and suspended by blue bowknots from a leaf-scrolled oval medallion; the four medallions are woven *en grisaille,* in shades of brownish yellow, with scenes depicting the Sacrifice of Noah, the Tower of Babel, Joseph and Potiphar's Wife, and Jacob and Esau. Woven in choice wools in a great variety of colors, with highlights of silk. (*Thompson*) *Height,* 6 *feet* 3 *inches; length,* 7 *feet*

From Charles of London

[See illustration]

157. Georgian San Domingo Mahogany Drop-leaf Breakfast Table *English, XVIII Century*

Oval top with two drop leaves, in heavy dark San Domingo mahogany; on cabriole legs with web feet, two legs rotating as gates.

Height, 28¾ *inches; length open,* 51½ *inches*

158. Georgian Mahogany Kneehole Writing Desk
English, XVIII Century

Oblong top, kneehole front with one long drawer and nine small drawers, and three additional drawers in the recess; bracket feet. Interior reconditioned. *Height,* 32 *inches; length,* 39½ *inches*

[NUMBER 156]

159. IMPORTANT RÉGENCE CARVED WALNUT AND NEEDLEPOINT SOFA
Southern French, Early XVIII Century

Serpentine oblong back with short sides; valanced rails edged with a cock-beading and supported on ten cabriole legs with *pieds de biche,* joined by multiple X-stretchers. Back, seat and sides covered in fine needlepoint of the period developing large rococo clusters of fantastic foliage and blossoms in brilliant scarlet, blues, greens, tan and ivory, in a *tête de nègre* ground. *Length,* 8 *feet* 4 *inches*

[See illustration]

160. JACOBEAN TURNED OAK LIBRARY TABLE *English, XVII Century*

Oblong overhanging top, on frieze carved with sunk gadrooning; on richly turned legs joined by box-stretcher. (*Thompson*)
Height, 31 *inches; length,* 54 *inches*

161. MARQUETERIE SECRÉTAIRE À ABATTANT *Louis XVI Style*

Upright, the top inset with white tapestry marble, a drawer surmounting a fall-front fitted desk, with four drawers below. Richly veneered with panels of walnut root, enlivened with *marqueterie* of flowers and leaf *rinceaux,* within crossbanded borders and panels of ormolu. *Height,* 5 *feet* 1 *inch; width,* 27½ *inches*

[NUMBER 159]

162. CHARLES I RICHLY CARVED OAK COURT CUPBOARD
English, XVII Century

Oblong top with frieze carved with leafy strap scrolls, resting on two leaf-carved bulbous supports which enclose cupboards flanking two central panels; the underbody with two long drawers surmounting paneled cupboards. The entire front of the court cupboard is lavishly carved in low relief with panels and borders of strap scrolls terminating in foliage. (*Thompson*)

Height, 5 feet 3 inches; length, 6 feet 2 inches

From Charles of London

[See illustration]

163. GEORGIAN DECORATED BLACK AND GOLD LACQUER TALL-CASE CLOCK *English, XVIII Century*

Square hood with three-quarter-round colonnettes, molded case with arched door. Decorated with *chinoiserie* in gilding on a black ground, the enameled dial with painted floral sprigs in the corners.

Height, 7 feet 1 inch; width, 20 inches

164. CHIPPENDALE MAHOGANY AND CHINTZ WING ARMCHAIR
English, XVIII Century

Deep back with wings, scrolled sides and seat cushion covered in pale green flowered chintz; quadrangular legs joined by X-stretcher.

165. RÉGENCE INLAID KINGWOOD BOMBÉ COMMODE *French, circa 1700*

Serpentine oblong top of Pyrenees marble (one corner imperfect); *bombé* sides and front with two small and two long drawers fitted with large escutcheons, rosetted bail handles and a central female mask *appliqué*, the sides and drawer fronts veneered with quartered and crossbanded kingwood. Stamped: F. G.

Height, 34 inches; length, 51 inches

[NUMBER 162]

166. Flemish Renaissance Tapestry Three-fold Screen

XVI Century

Woven in shades of blue, tan, green, yellow, and ivory with clusters of flowers, fruit, and foliage supporting pedestals with allegorical female figures of Fortitude and Charity, with their attributes; and pendant below, three strapwork oval cartouches ornamented with lion masks. All contained within a border of spiraled blue and yellow ribbons. (*Thompson*) *Height, 7 feet 9 inches; width, 5 feet 3 inches*

400 -

From Charles of London

[See illustration]

167. Chippendale Carved Mahogany Claw and Ball Foot Piecrust Table

Circular top with carved piecrust edge, tilting on 'bird cage' support with fluted column with a knop of acanthus leafage; acanthus-carved tripod with claw and ball feet. (*Thompson*)

30 -

Height, 27 inches; diameter, 26½ inches

From Charles of London

168. Georgian Mahogany Writing Chair *English, XVIII Century*

35 -

Horseshoe back with rail splat and adjustable hinged writing tablet; balloon-shaped seat covered in old leather, cabriole legs. Can be used as a desk chair, or seated backwards, for writing.

Collection of His Grace the Duke of Newcastle, Clumber Hall, Worksop, Notts.

[NUMBER 166]

169. SET OF SEVEN CHARLES II FINELY CARVED WALNUT CANE-BACK CHAIRS *English, XVII Century.*
Comprising an armchair and six side chairs. Spirally turned uprights enclosing an oval cane panel surrounded by carved leafage and crested with a crowning rail richly carved with foliage and centring a spread eagle; seats in red leather, spirally turned and blocked legs with spiraled H-stretcher and leaf-scrolled frontal stretcher. Some restorations. (*Thompson*)
From Charles of London

[See illustration of two]

170. CHIPPENDALE CARVED MAHOGANY FOUR-POST BEDSTEAD
Front posts of the period in the form of clustered columns with leaf-carved knops and acanthus balusters; square tapering rear posts. Together with rails and tester, all of later date.
Height, about 7 feet 9 inches; width, 5 feet 1 inch

171. FRENCH RENAISSANCE SCULPTURED AND INLAID WALNUT CHAIRE
Tall-back stall with inlaid borders and central panel lavishly sculptured with symmetrical Renaissance scrollings of lilies and grotesque heads, centring a 'Romayne' bust; scrolled arms, paneled base with hinged seat. Seat cushion in Genoese wine red velvet of the period. (*Thompson*) *Height, 7 feet 4 inches*

[NUMBER 169]

172. IMPORTANT SET OF SIX MURAL CANVASES FOR A SALON

Flemish School, XVIII Century

Comprising three large and three smaller panels *en suite,* depicting rural scenes in Dutch Flanders: [1] Peasants gathering and sawing wood before a farmhouse, with distant view of a church; [2] Peasants strolling on a river bank, with a vista of woods and farmhouses at the left; [3] Men and women conversing and fishing on the banks of a canal, with a village in the distance; and [4] three smaller panels in the same *genre,* with boors fishing and conversing.

Height, 8 *feet* 6 *inches; widths,* 7 *feet* (*two*) 6 *feet* 2 *inches,* 43½, 39 *and* 37 *inches*

[See illustration of two]

[NUMBER 172]

173. JACOBEAN CARVED AND PANELED OAK ROOM

English, XVII Century

Consisting of about thirty-eight and one-half running feet of fine molded paneling with a frieze of sunk gadroon ornament, together with a paneled fireplace with fluted pilasters and modillioned cornice, two door openings, two window openings, and a cupboard. In good condition, with light patina.

Height, 7 feet 9 inches; length, about 15 feet 6 inches; width, about 15 feet

[See illustration of section]

[NUMBER 173]

IMPORTANT TAPESTRIES

174. BRUSSELS TAPESTRY BORDER *XVI Century*
Woven in rich colors with a gadrooned urn of fruit and flowers, flanked by arched pergolas with seated male and female figures playing a cornemuse and a flageolet, respectively. Cut and pieced.
Length, about 9 *feet* 3 *inches; depth,* 25 *inches*

175. PAIR BRUSSELS TAPESTRY BORDERS *XVI Century*
Woven in shades of blue, green, tan, Venetian red, pale yellow, and ivory, highlighted in silk, with caryatid figures enclosing a fountain with a mascaron; within marble niches embellished with clusters of flowers, fruit, and grapes, and contained within rosetted guilloche borders. *Length, about* 13 *feet; width,* 28 *inches*

176. FINE LOUIS XVI AUBUSSON TAPESTRY PANEL *XVIII Century*
LE CADEAU DU CHASSEUR. Ecru field woven with a golden framework entwined with pink, blue, yellow, and mauve blossoms, and hung with an oval golden medallion garlanded with flowers, and suspended from a bowknot of rose-colored ribbon; the medallion beautifully woven with the figure of a youth in crimson coat and aubergine breeches, bringing a gift of game to a young girl in blue bodice and rose skirt, who is tenderly holding his gun.
Height, 5 *feet* 5 *inches; width,* 4 *feet* 5 *inches*

[See illustration]

[NUMBER 176]

177. FLEMISH TAPESTRY *XVIII Century*

VENUS AND ADONIS. A glade at the edge of a wood overshadowing the foreground, with a lake in the right middle distance, beyond which are trees girdling a hill crowned with a village; on the grass in the foreground is the figure of Adonis with flying fawn coat, holding a boar spear, which Venus is trying to pull from his grasp; a spaniel on the ground between them. Particolored fawn and tan border with masses of fawn and white blossoms and foliage. (*McAlpin*)

Height, 6 feet 6 inches; length, 7 feet 2 inches

178. AUBUSSON SILK TAPESTRY *Louis XVI Style*

THE MAYPOLE. Exquisitely woven in fine silks with a romantic scene in a meadow, depicting a youth in golden coat and crimson breeches clinging to a maypole and holding up a floral garland towards a girl in blue robe and white *tablier* who is dancing upon the grass; beside them are reclining a maiden in rose skirt with a basket of flowers, a third nymph in blue playing a flute, and two spaniels. The scene is enclosed within an arch formed by tall green palms standing at either side, with flowering peonies and tulips at their foot and hung with festoons of blossoms beneath the crown of the arch; the whole surrounded by an outer edging of magenta. Signed at lower right: BROQUENIÉ ET CIE. (*McAlpin*)

Height, 7 feet 11 inches; width, 5 feet 8 inches

[See illustration]

179. AUBUSSON SILK TAPESTRY *Louis XVI Style*

THE CHERRY PICKERS. *En suite* with the preceding, a smaller panel depicting a youth in blue coat, golden waistcoat and crimson breeches, standing upon a ladder against a cherry tree and handing down the fruit to two young girls, while a little boy walking before them scatters cherries to a hungry group of three hens. Within an arch and border similar to the preceding, with figures of two game birds on the summits of the palm trees. Signed at lower left: BROQUENIÉ ET CIE. (*McAlpin*) *Height, 7 feet 11 inches; width, 4 feet 2 inches*

[NUMBER 178]

180. AUBUSSON SILK TAPESTRY *Louis XVI Style*

THE BIRD'S NEST. *En suite* with the preceding, depicting a youth in rose red coat, golden waistcoat and lavender breeches, in the crotch of a tree reaching for a bird's nest, a young girl in golden bodice and rose skirt holding out a cage to receive the fledglings; at the foot of the tree are two lovers playing with a captive bird, the left hand of the *bergère* resting upon a pet lamb. Within an arch and border similar to the preceding. Signed at lower left; BROQUENIÉ ET CIE. (*McAlpin*)

Height, 7 feet 11 inches; width, 4 feet 2 inches

181. IMPORTANT BRUSSELS SILK-WOVEN TAPESTRY *Circa* 1700

FLORA WITH CUPID AND NYMPHS. The scene depicts an extensive landscape with prospect of wooded mountains and a glimpse of a river in the right middle distance, the foreground dominated by two tall trees—an oak and a beech, at the foot of which are tangles of shrubbery. In the centre of the scene is the beautiful figure of Flora in loose pale blue gown holding a wreath and a nosegay; a nymph in rose cloak kneels before her presenting a basket of flowers, while Cupid, wrapped in a red drapery, stands behind her placing a garland of blossoms upon her head. A second nymph, with wings and wrapped in filmy green drapery, materializes in a cloud beside the group. The whole is enclosed in a golden frame ornamented with acanthus leafage and strapped volutes.

The tapestry is woven in a great variety of choice wools including exquisite pastel blues and reds, and is highlighted in silk. (*McAlpin*)

Height, 11 feet; width, 9 feet 1 inch

[See illustration]

[NUMBER 181]

182. SUPERB BRUSSELS SILK-WOVEN TAPESTRY WITH THE ARMS OF A PRINCE OF THE ROYAL HOUSE OF SPAIN *Circa* 1685

Woven on a light biscuit yellow ground with a quartered escutcheon of the Spanish Bourbons surmounted by a crown and encircled by the Collar of the Golden Fleece; the arms are displayed upon an ermine mantling with rampant lion supporters and two charming pairs of *putti* above and below. The former are flying amid a complexity of leaf *rinceaux*, the latter resting upon a bed of flowers and leaf scrollings executed in rich blues and crimson, pale green, yellow, fawn, and ivory. The border develops bold marble Baroque scrolls festooned and entwined with swags of flowers and golden husks, and casting dark blue shadows upon a sky blue background. Woven in the finest wools lavishly enriched with silk. (*McAlpin*)

Height, 10 *feet* 3 *inches; width,* 9 *feet* 6 *inches*

[See illustration]

[NUMBER 182]

183. IMPORTANT BRUSSELS SILK-WOVEN TAPESTRY *Circa* 1690
OEDIPUS DELIVERED TO THE HERDSMAN OF POLYBUS, KING OF CORINTH. Magnificent landscape with a cascade foaming down from the rocks at the left surrounded by trees, and a vista of a river winding through a pleasant valley bordered with trees. A village may be seen in the right middle distance, at the foot of a wooded slope in the full sunshine, two palm trees adding to the interest of the verdure. In the foreground on the grass, at the edge of a stream, is the bearded figure of the herdsman wrapped in a loose brown cloak, with the goddess Hera, in crimson robes and holding a sceptre seated beside him. To him approaches a messenger in blue robes and crimson and fawn draperies, holding the infant Oedipus in the curve of his left arm. Broad tan border with vases of fruit and flowers interspersed with birds, crossed torches, and overrun everywhere with straggling trails and festoons of flowers, fruit and leaves; at the upper corners are a macaw and a falcon; at the lower, a squirrel and an ape; at the centre of the upper border, an eagle holding a sword and perched upon a globe; at the centre of the lower border, a mascaron fountain with a marine trophy and realistic fish. Woven in choice wools lavishly enriched in silk. (*McAlpin*)

Height, 12 *feet* 2 *inches; width,* 10 *feet* 4 *inches*

[See illustration]

[NUMBER 183]

184. RARE TOURNAI LATE GOTHIC MILLEFLEURS TAPESTRY PANEL

Circa 1540

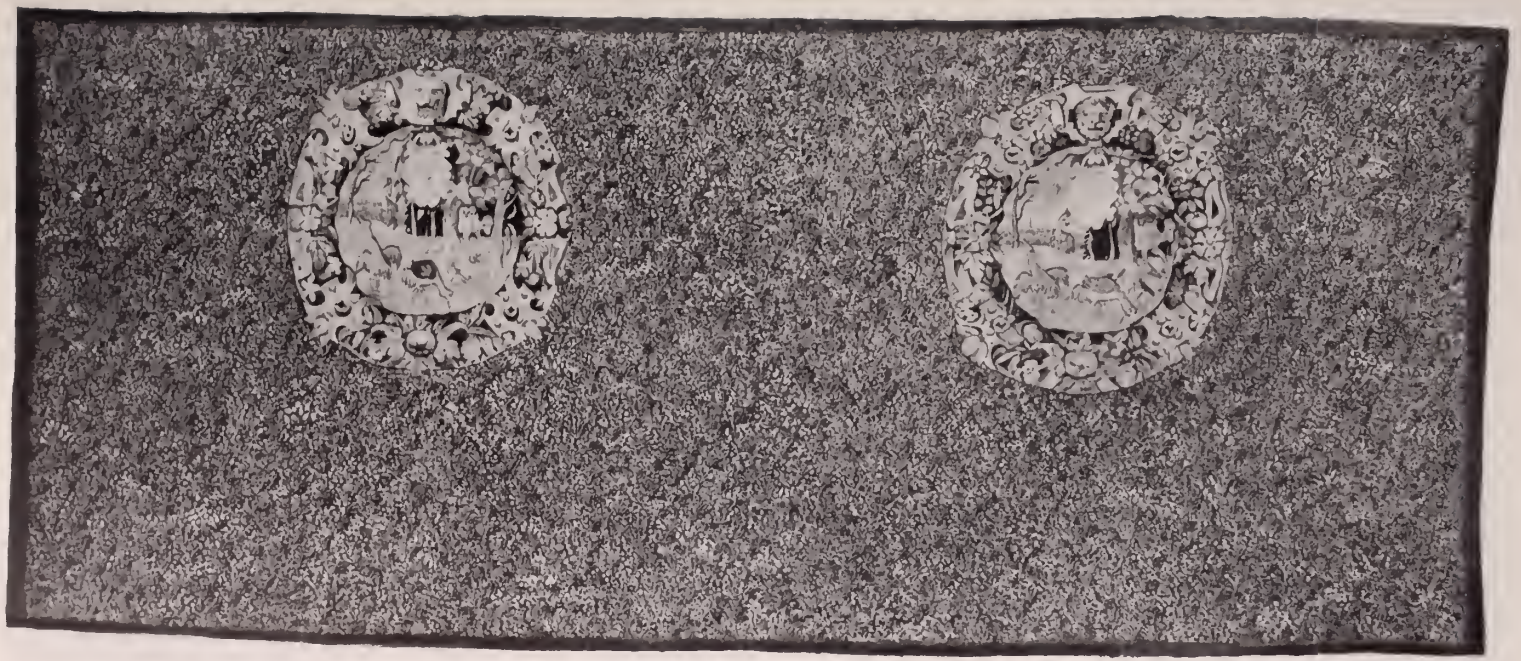
Very finely woven in a *tête de nègre* ground, almost invisible beneath a *millefleurs* design of clusters of tiny blossoms in crimson, pale blue, fawn, and ivory, with green foliage. Superimposed upon the pattern are two oval medallions garlanded with flowers, fruit, and foliage against a crimson background and headed by animal masks, the medallions enclosing identical vignettes, each depicting a horse and camel and two herons at the edge of a wood by a pool, with distant prospect of a city, a cartouche pendent from the trees. (*Thompson*)

Height, 4 *feet* 11 *inches; length,* 11 *feet* 2 *inches*

Note: These rare late *millefleurs* tapestries of the Gothic-Renaissance transition, characterized by the minute scale of the floral clusters and the presence of decorative medallions, appear to have been woven at Tournai (or possibly at Bruges) and date from the second quarter of the sixteenth century. A companion tapestry to the present hanging, from the Bernheimer collection of Munich, is illustrated in H. Göbel, *Wandteppiche,* 1923, I, Vol. II, Pl. 253, the medallions being almost identical in general design. Other notable examples are in the Victoria and Albert Museum, London, and the Gruuthuuse Museum in Bruges.

From Ohan S. Berberyan, New York

[See illustration]



[NUMBER 184]

185. BRUSSELS HUNTING TAPESTRY *Early XVII Century*
Extensive panorama of rolling green land, richly wooded, with a large *château* in the right middle distance, and distant prospects of villages in the sunshine. The scene is copiously peopled with groups of animals and personages, from left to right appearing: cattle grazing, nymphs garlanding a white sacrificial bull, a warrior slaying a dragon to avenge two fallen comrades while a second animal attacks in the rear, a swineherd driving his animals, and the figure of Athene appearing in a cloud to two groups of warriors, the hindmost engaging in a spirited foot battle, while those in the foreground are sinking helplessly into a quagmire. At the foot of the tapestry runs an edging of greensward, with clusters of flowers and a reed-fringed pool with herons and domestic fowl; in the centre are two leopards engaged in mortal combat. *Height, 7 feet 10 inches; length, 20 feet*

[See illustration]

186. BRUSSELS HUNTING TAPESTRY FRAGMENT *Early XVII Century*
Apparently a portion of the preceding tapestry, depicting a huntsman with hounds pursuing game birds in the woods and upon a lake.
Height, 7 feet 10 inches; width, 35 inches

187. FLEMISH VERDURE TAPESTRY *Early XVIII Century*
Depicting undulating grass country with a reed-fringed stream in the middle distance in the shadow of tall trees; beyond is a glimpse of a *château* in the sunshine. In the right foreground are the figures of two boors, the younger in blue coat, aubergine breeches, and red cap, leading the elder by the hand. Brown border of flowers and foliage in blues, tans, greens, yellow, and ivory. The border and a restored strip at the right about twelve inches wide, are of later date. (*McAlpin*)
Height, 9 feet 4 inches; width, 8 feet

[NUMBER 185]

188. Oudenaarde Verdure Tapestry *Early XVIII Century*
View of a grassy meadow with flowering shrubs shadowed by tall oaks and beeches; two swans are swimming in the winding river at the left, while at the right are three hounds in pursuit of a stag. In the background, a vista of formal garden leading to a mansion, with sunlit wooded country beyond. Border with rich masses of flowers and fruit, with the figure of a bird at each corner.
Height, 9 feet; length, 14 feet

[See illustration]

ORIENTAL RUGS

189. Antique Chinese Rug
Apricot field with a midnight blue rosetted lattice enclosing pink and yellow peonies and blue bats, and with écru floral medallion and spandrels; fawn border of leaf triangles.
Length, 6 feet 9 inches; width, 4 feet 3 inches

190. Kirman Millefleurs Rug
Scrolled ivory field with midnight blue octofoil medallion and rose spandrels, almost buried beneath a mass of jasmine, petunia, narcissus, and other small blossoms with trailing creepers; ivory border of cypress trees alternating with magnolia shrubs.
Length, 6 feet 5 inches; width, 4 feet 4 inches

[NUMBER 188]

[NUMBER 191]

191. SAROUK RUG OF ROSES

Patterned upon a gray field with symmetrical sprays of pink roses and green leafage, some contained in celadon and red vases, and surrounded by tiny formalized figures of birds; celadon border of scarlet, blue, and green floral devices.

Length, 6 feet 5 inches; width, 3 feet 9 inches

[See illustration]

192. AUBUSSON RUG

Woven in a pale ivory ground with two slender vases filled with colorful flowers including roses, peonies, jasmine, poppies, and nasturtiums, the upper suspended from a festooned ribbon bowknot, the lower within Bérainesque leaf scrolls.

Length, 9 feet 6 inches; width, 3 feet 5 inches

193. HERAT CARPET

Field of midnight blue, almost buried beneath a design of large red and blue 'pears', alternating with tiny shrubs bearing small red blossoms with blue leafage; crimson border of alternate large and small 'pear' motives. *Length, 10 feet 8 inches; width, 5 feet 7 inches*

194. PERSIAN CARPET

Wistaria field woven with an asymmetrical pattern of midnight blue, tan and green shrubs and branches bearing lotus, jasmine, and magnolia blossoms with green leafage; deep blue border with an interlacing rose-pink vine of lotus and peonies. Heavy pile.

Length, 14 feet 8 inches; width, 12 feet 9 inches

195. PERSIAN HERATI CARPET

Field of midnight blue, woven with the symmetrical Herati lozenge trellis, alternating with rosettes, between pairs of curling leaves, in shades of blue, green, scarlet, yellow, and ivory; sky blue border of scarlet and pink floral plaquettes.

Length, 15 feet 3 inches; width, 12 feet 4 inches

196. JOSHAGHAN CARPET *XVIII Century*

Brick red field, woven with angular frameworks of creepers jeweled with white jasmine blossoms, and rows of the Guli Hinnai flowers in blue, yellow, ivory and tan; ivory border with a green 'vine' bearing pink peonies and carnations, between yellow floral guards.

Length, 12 feet 6 inches; width, 6 feet 7 inches

[See illustration]

197. HERAT CARPET

Field of midnight blue, woven with the Herati floral lattice in blue, red, celadon, and ivory, centring a brilliant scarlet floral medallion separated from similar pendants by celadon plaquettes; crimson border with a 'vine' of turquoise blue 'turtle' medallions and green leaves. Semi-antique rug. *Length, 12 feet 10 inches; width, 6 feet 3 inches*

198. SEREBEND CARPET

Deep scarlet field, *semé* with rows of tiny 'pear' motives, within a grayish ivory border of undulating 'vines'.

Length, 18 feet; width, 9 feet 1 inch

[NUMBER 196]

199. HERAT CARPET

Woven in a midnight blue field with an allover symmetrical Herati design of small blossoms between pairs of curling leaves, principally in blue and rose; rose red border with an undulating turquoise blue vine enclosing yellow asters. *Length,* 13 *feet; width,* 6 *feet* 2 *inches*

/20-

200. ANTIQUE FEREGHAN CARPET

Midnight blue field trellised with the allover Herati pattern in scarlet, blue, green, tan, and ivory, within a scarlet border of recurring floral shrubs. *Length,* 14 *feet* 7 *inches; width,* 6 *feet* 10 *inches*

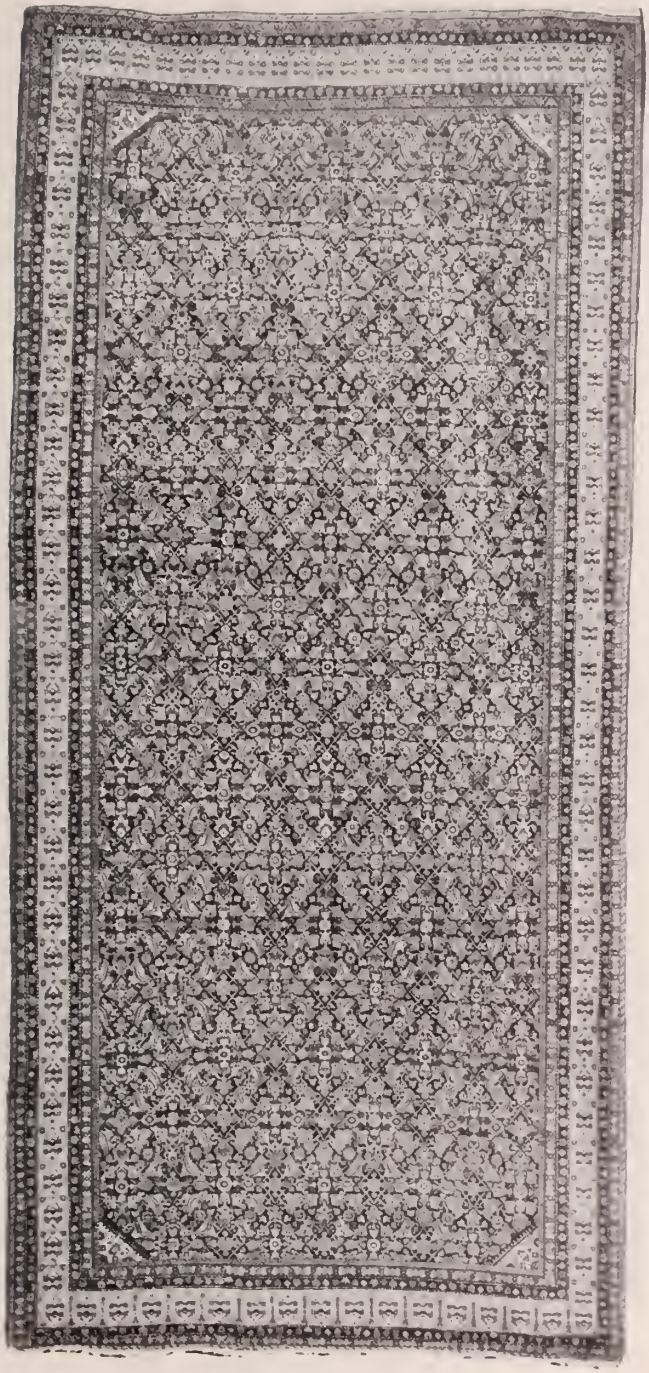
3/0-

[See illustration]

201. ANTIQUE HERIZ MEDALLION CARPET

Gray field woven with a large rose pink and celadon medallion outlined in powder blue, and enclosing a scrolled vine bearing a symmetrical pattern of lotus blossoms; shell pink border with a green vine of lotus and peony flowers, between powder blue floral guards.

Length, 14 *feet* 1 *inch; width,* 9 *feet*



[NUMBER 200]

202. ANTIQUE KHORASSAN CARPET

Field of fluctuating *vieux rose,* woven with diagonal rows of pistache green floral plaquettes, each outlined with four incurved rose red leaves; rose and turquoise blue borders of blue and red 'turtle' motives, with nine narrow floral guards.

3-0-

Length, 16 *feet* 3 *inches; width,* 11 *feet* 9 *inches*

[See illustration]

203. KIRMAN CARPET

Scrolled ivory field with a scalloped and pendented rose crimson medallion and deep blue spandrels, all woven with a beautifully balanced pattern of chrysanthemums, lotus, magnolia, peony, poppy, and jasmine blossoms in red, blue, green, yellow, and ivory; ivory border with a meandering green and red vine of lotus flowers, between six floral guards.

2-50-

Length, 16 *feet* 10 *inches; width,* 10 *feet*

204. INDIAN CARPET OF POLONAISE DESIGN

Sand yellow field of heavy pile, woven with scrolling rose branches bearing lotus flowers and curling leafage in pastel shades of pink, blue, mauve, apricot, and fawn; midnight blue border with an undulating green 'vine' of lotus flowers, between pale blue and rose borders.

4-75-

Length, 17 *feet* 6 *inches; width,* 11 *feet* 9 *inches*

[NUMBER 202]

205. LAVEHR KIRMAN MILLEFLEURS CARPET

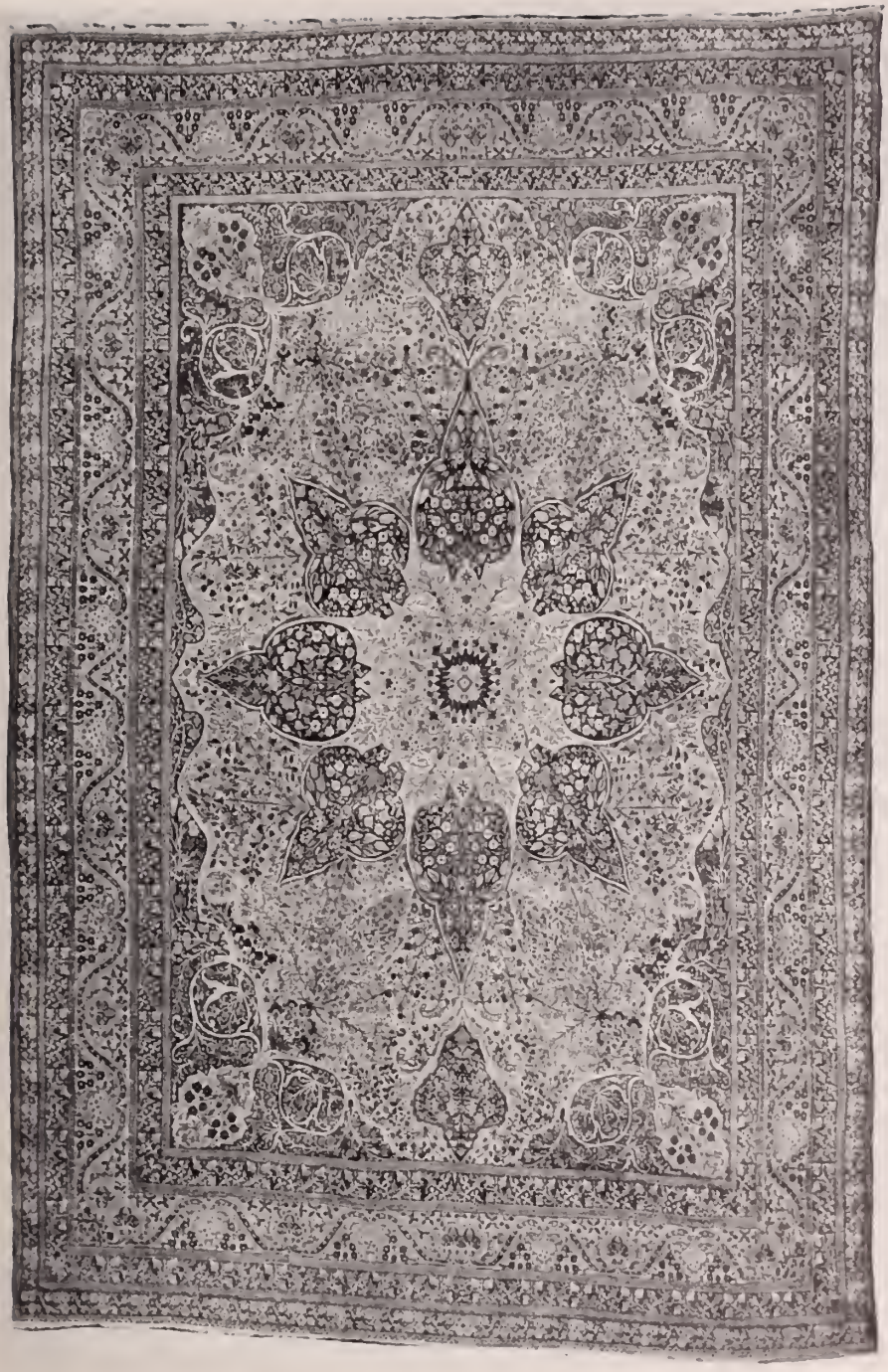
Scrolled ivory field with rose-pink spandrels and medallion formed of eight midnight blue trefoil leaves, all overrun with branches of lotus, jasmine, magnolia, peonies, and other flowers; ivory border with an undulating midnight blue vine bearing floral quatrefoils in celadon and scarlet. Semi-antique carpet.

Length, 17 *feet* 1 *inch; width,* 11 *feet* 6 *inches*

[See illustration]

206. SHIRAZ AUDIENCE OR TRICLINIUM CARPET

The field is divided into three border panels surrounding a central panel with scarlet grounds, all woven with chains of powder blue latch-hooked lozenge medallions patterned with variations of the Herati design in subdued colors, the side panels with flat rosettes; each panel is enclosed within narrow midnight blue and celadon rosette borders, with floral guards. *Length,* 22 *feet* 11 *inches; width,* 13 *feet* 2 *inches*



[NUMBER 205]

207. IMPORTANT ANTIQUE FEREGHAN GULI HINNAI CARPET
Midnight blue field, woven allover with a trellis of blossoms and foliage in shades of rose, green, yellow, and ivory, enclosing clusters of the yellow Guli Hinnai flowers; greenish ivory border, with recurring erect and inverted 'turtle' palmettes joined by angular scarlet branches jeweled with blossoms, the border enclosed by scarlet and *tête de nègre* floral guards. (*Thompson*)

Length, 24 *feet* 9 *inches; width,* 16 *feet*

From Ohan S. Berberyan, New York

[See illustration]

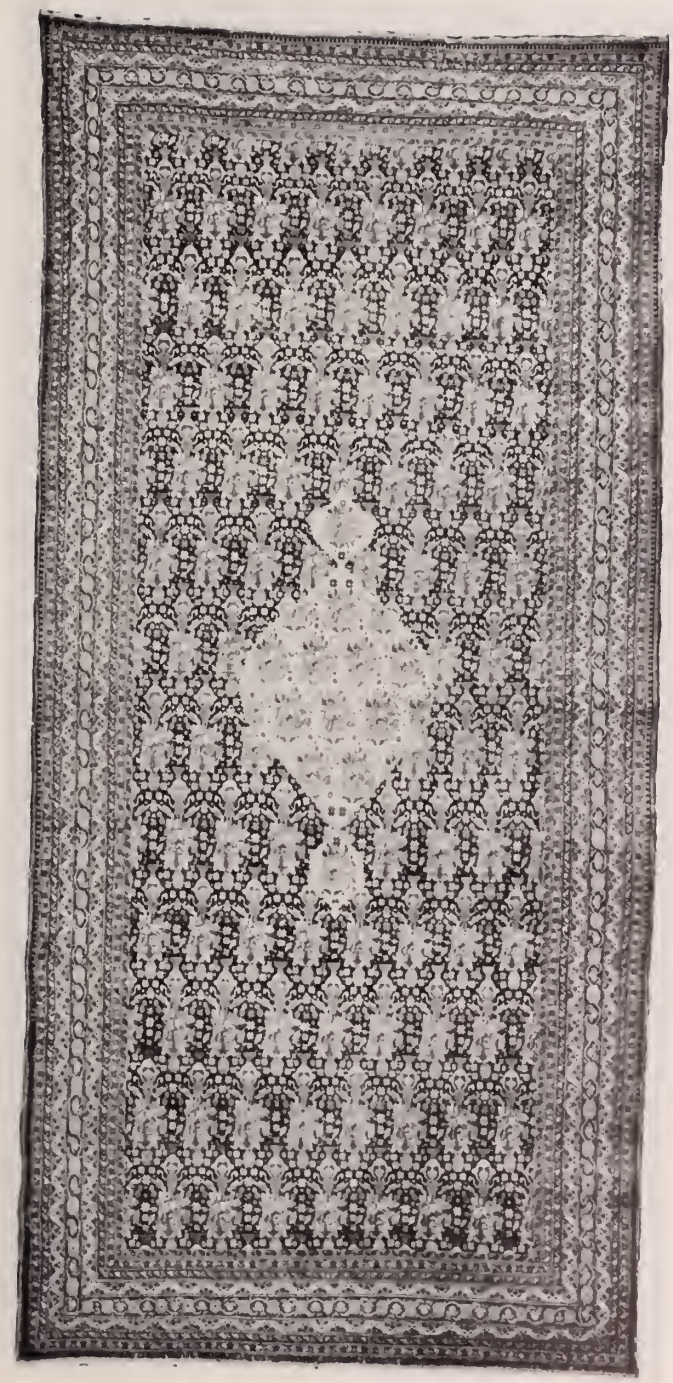
[NUMBER 207]

208. Persian Carpet of Roses

Midnight blue field, with a pendented ivory diamond medallion woven with nosegays of red roses and green foliage; the field bearing an allover design of lateral rows of two-handled vases filled with red roses and green leafage and garlanded by a trellis of white jasmine. The whole is enclosed by no less than nine narrow borders, eight with floral designs in colors of the field, the outermost with reciprocal trefoil border. A fine semi-antique rug. Repaired. (*McAlpin*)

Length, 24 *feet* 6 *inches; width,* 11 *feet* 9 *inches*

[See illustration]



[NUMBER 208]

209. Sarouk Palace Carpet

Ruby red field woven allover with *jardinières* of flowers, floral sprays, and spatulate palmettes in shades of blue, green, and fawn, within a broad midnight blue border with undulating and scrolling leafy branches enclosing rosettes and spade-shaped lotus palmettes.

Length, 27 *feet* 2 *inches; width,* 14 *feet* 3 *inches*

[See illustration]

209a. Bakhtiari Medallion Carpet

Serrated sapphire blue field with sawtooth edge and plum-colored border, and centring a nasturtium yellow and purple pendented medallion, all woven in shades of yellow, blue, green, and rose with chains of leafage, lozenge plaquettes, and various other floral devices; yellow and powder blue borders of leaves and blossom heads.

Length, 26 *feet* 3 *inches; width,* 13 *feet* 7 *inches*

210. Serebend Carpet

Rose red field, closely woven with rows of tiny yellow and midnight blue 'pear' motives; within three narrow rose and ivory borders of symmetrical 'pear' motives.

Length, 9 *feet* 1 *inch; width,* 6 *feet* 8 *inches*

[NUMBER 209]

ENGLISH AND FRENCH FURNITURE BRONZES AND DECORATIONS [Concluded]

211. Acajou Marqueterie Bureau à Cylindre

Flemish(?), XVIII Century

Desk with cylinder disappearing when the writing tablet is pulled forward, disclosing a number of small drawers; double cupboards below, short square tapering legs. Elaborately veneered with decorative panels, the cylinder with a medallion containing a military trophy, the cupboard doors with two landscapes depicting hunting and pastoral scenes. *Height,* 41 *inches; width,* 39 *inches*

212. Japanese Carved Rosewood Vitrine Cabinet Plaqué with Ivory

Quadrangular glazed cabinet with shelves lined with rose velours, and carved frieze inset with beautiful ivory plaquettes lacquered with birds and flowers; on carved table stand.

Total height, 6 *feet* 1 *inch; width,* 48 *inches*

213. Hepplewhite Mahogany Secretary-bureau

American, XIX Century

Oblong top, the front with three long drawers surmounted by a hinged pull-out secretary with interior fitted with drawers and pigeonholes and mirror-paneled cupboard; trimmed with oval acorn brasses and bail handles; valanced French base. *Height,* 45 *inches; length,* 48 *inches*

214. Elizabethan Carved Oak Draw-leaf Refectory Table

English, Late XVI Century

Oblong top with two draw leaves, on frieze carved with a chain of alternate rosettes and leaf motives; resting on four leaf-carved and gadrooned bulbous supports joined by a flat box-stretcher. Frieze and top restored. (*Thompson*)

Height, 30½ *inches; length,* 7 *feet* 5 *inches extending to* 14 *feet*

From Charles of London

[See illustration]

[NUMBER 214]

215. PAIR ACAJOU VITRINES, MOUNTED IN BRONZE DORÉ

Louis XV Style

Quadrangular glazed cabinet with mirror back, cabriole legs, and *fleur de pêche* marble top; richly mounted in *bronze doré.*

Height, 52 inches; width, 17½ inches

216. ACAJOU LISEUSE AND SEMICIRCULAR WRITING TABLE

French XVIII Century Style

Louis XV three-tier book table with three magazine racks; and semicircular kneehole drawer covered in tooled leather, with three drawers. [Lot.]

217. RICHLY CARVED ROSEWOOD ARMCHAIR AND SIDE CHAIR

American, circa 1840

Arched and scrolled back elaborately carved with an *ajouré* design of vines bearing grapes; cabriole legs. Seat, armpads, and back panel in purple cut and uncut velvet. Together with a Hepplewhite shield-back mahogany side chair. [Lot.]

218. WILLIAM AND MARY TURNED OAK GATE-LEG TABLE

Small table with oval top and two drop leaves, single drawer; slender turned and blocked legs with gates. (*Thompson*)

Height, 27½ inches; diameter, 28½ inches

219. CARRARA MARBLE STATUETTE

Prof. A. Cambi, Italian: XIX Century

Graceful standing figure of the nymph Pandora, winged, and partly draped in a scarf, holding in her hands a circular box. Signed, and dated *Firenze,* 1893. (*McAlpin*) *Height, 40¼ inches*

220. BRONZE BUST *Emmanuel Villani, Italian: XIX Century*

Bust of a young girl with long hair crowned with a golden fillet, her shoulders draped with a shawl edged with medallion pendants. Signed, and captioned *La Sibylle.* (*McAlpin*) *Height, 27 inches*

221. THREE CHINESE RICHLY CARVED TEAKWOOD STANDS
Scalloped pedestals with elaborately pierced and flower-carved valances and cabriole legs; one inset with marble. [Lot.]
Heights, 28½ *and* 37 *inches*

222. INLAID ACAJOU AND TULIPWOOD POUDREUSE *Louis XVI Style*
Oblong top with two hinged flaps opening to interior fitted with mirror-backed writing tablet; single drawer below; square tapering legs.
Height, 28¾ *inches; width,* 18 *inches*

223. TWO BRONZE STATUETTES OF A WINGED VICTORY *After the Antique*
Flying figure in long flowing garment, lightly poised upon a Portor marble globe; green patina. One on onyx plinth, the other on yellow Siena marble pinth. [Lot.] (*McAlpin*) *Heights,* 23 *and* 14 *inches*

224. BRONZE BUST OF DANTE
Head and shoulders of the great poet, a cap with earlaps surmounting the severe features. Captioned. *Vert antique* marble base. (*McAlpin*)
Height, 11¾ *inches*

225. BRONZE STATUETTE OF A LION
Majestic figure of the powerful beast with heavy shaggy mane, his left forepaw resting upon a globe. Black marble base. (*McAlpin*)
Length, 14 *inches*

226. BRONZE HEAD *After the Antique*
Downcast head of a young girl, the smiling face framed between two spread wings. Encrusted green patina. On marble plinth. (*McAlpin*)
Total height, 13 *inches*

227. BRONZE BUST *After the Antique*
Bust of Mercury, his head encircled by a winged fillet, and gazing down to the right. Green patina. On Levanto marble plinth. (*McAlpin*) *Total height,* 20 *inches*

228. BRONZE STATUETTE OF THE VICTORY OF SAMOTHRACE
After the well-known original in the Louvre. Green patina. *Vert antique* marble plinth. (*McAlpin*) *Height,* 17 *inches*

229. Two Bronze Busts *After the Antique*
Head of Hercules, his helmet finely chased with groups of Hercules and the Centaur; and head of Athene, her helmet modeled with winged monsters, the long plume resting upon a sphinx. (*McAlpin*)
Heights, 12½ *and* 15 *inches*

230. Two Bronze Statuettes
Seated figure of Shakespeare writing upon a tablet which rests on his crossed legs; and group of a mother and child, signed illegibly. (*McAlpin*) *Heights,* 7½ *and* 10¼ *inches*

231. Three Small Bronze Busts
Napoleon, signed Chaudet; Pauline Bonaparte, after Canova, cast by Barbedienne; and the youthful St. John, after Mino da Fiesole. [Lot.] (*McAlpin*) *Heights,* 5¾ *to* 9¾ *inches*

[END OF SALE]

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